

WHEN BANKS LIE

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MOVE OVER, NEW ORLEANS

Cheap Eats discovers the best shrimp and grits **P13**

GUARDIAN

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THE SAN FRANCISCO BAY GUARDIAN | SFBG.COM
FEBRUARY 13 - 19, 2013 | VOL. 47, NO. 20 | FREE

ON THE RiSE

Surf-pop teen girl band the She's is ready for stardom.
Plus: Mission hip-hop, glam garage,
Brazilian shoegaze and more
from 10 bands breaking
big in 2013. By Emily
Savage
PAGE 18



FROM LEFT:
SAMANTHA PEREZ,
SINCLAIR RILEY,
HANNAH VALENTE,
AND EVA TREADWAY

GUARDIAN PHOTO
BY MATTHEW REAMER

NEW



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GUARDIAN INTELLIGENCE

What you need to know

NO SYMPATHY FOR THE TICS

We got a fascinating letter from local lawyer Richard Hurlburt, who had some thoughts on the legislation on condo conversions and tenancies in common sponsored by Sups. Mark Farrell and Scott Wiener. He writes:

I'm a tenant's rights lawyer and real estate broker. Whenever possible I help tenants facing eviction buy their TIC units. I also own and reside in a TIC unit. My building has twelve units and would not be affected by the proposed law.

I just read the actual text of the legislation sponsored by Sups. Farrell and Wiener and I'm against it.

TIC financing isn't that difficult anymore. Fractional loans are the norm and not that much more expensive than condominium loans. It does cost a little more to finance a TIC, but the units cost less to begin with. So I don't really see a hardship on the part of TIC owners who generally have smaller mortgages because they paid less for their units to start with.

The supposed \$20,000 per unit condo conversion impact fee to benefit low-income housing is largely illusory. The proposed law contains a reduction for each year the building has participated in the lottery, so a building that participated in the lottery for five years, which is the majority, would get an 80 percent reduction and pay only \$4,000.

Although the law would provide lifetime leases for the few tenants occupying converted units, this benefit is seriously disproportionate. For the tenants getting lifetime leases, good for them but that is a huge windfall for a very few lucky individuals. For tenants generally the legislation is actually quite bad. Once any of the affected units becomes vacant, all future tenants would be exempt from the rent increase protections of the Rent Ordinance. And allowing certain owners to bypass the condo lottery will only encourage more Ellis-TIC conversions.

FRIENDS OF LONDON BREED

A group of the most pro-downtown, pro-landlord, conservative folks in town is holding a fundraiser for Sup. London Breed, who represents the most progressive district in the city.

Oh, and none of the members of the Host Committee lives in or has any direct connections to District Five. The Feb. 25 event is at the home of Wade and Lorna Randlett. Wade Randlett is a scorched-Earth political operative who created a group called SFSOS with the late Republican GAP mogul Don Fisher. He opposed the 2006 school bonds and was the secret force behind an effort to recall former Sup. Sophie Maxwell.

Also on the list: Plutocrat Ron Conway and Anne Moeller Caen, who is a terrible, pro-PG&E member of the SFPUC.

Oddly, powerhouse lawyer Joe Cochette is on the invite, as is 49ers tight end (and generally cool guy) Vernon Davis. Oh, and Mayor Ed Lee, who, we're told, can't stand Wade Randlett. Which puts him in good company.

We called Breed and asked her about the event, and she said she met Randlett working on the first Obama campaign, "and he volunteered to do this." She said she needed the money for office essentials like extra computer screens and a couch, and she has to pay off her inaugural celebration.

As she normally does, Breed went out of her way to say that her votes are not for sale, and that she won't do the bidding of the people who give her money. "If you want to hold a fundraiser for me, I'd be happy to take your money too," she said. As for a host committee that might be offensive to the majority of her constituents, she said "it is what it is." | GUARDIAN PHOTO BY MIKE KOOZMIN



CHRISTEENE CAN ACT

... And how. We were highly impressed by Austin drag-monster Christeene Vale (otherwise known by her boy name, Paul Soileau) and her thespian chops in *Fourplay*, a sex-themed collection of short films that will be shown in part at Other Cinema's "Eros" line-up at Artists' Television Access (www.ata-site.org) on Sat/16. Based on a true story, in the flick Soileau plays SF sex worker Chloe, hired by the wife of a quadriplegic man to give the guy the sexcapade he's dreamed of. The short's a touching look at the caretaking side of sex work — and will change the way you feel about your toes, promise.



CHEMICAL-FREE FURNITURE, FINALLY

State Senator Mark Leno has been working for six years to get toxic chemicals out of household furniture — and now Gov. Jerry Brown is doing it for him.

Leno's been taking on the chemical industry, which loves a 35-year-old rule mandating that couches, upholstered chairs, and even kids' car seats, cribs and strollers be treated with chlorides and bromides that have been linked to cancer and learning disabilities.

The chemicals supposedly prevent fires — but there are now far safer ways to do that.



Four times, the senator has introduced bills to get the nasty stuff out of living rooms and nurseries; four times, the chemical industry has poured millions into lobbying and beat him back.

But the governor's Department of Consumer Affairs took on the issue, and just released draft regulations that exempt products used by children from the chemical stew — and allow manufacturers of upholstered furniture to use other fire-prevention methods. "This is a landmark day," Leno told us.

Oddly, Sen. Leland Yee was among a group of 20 legislators who tried to shut down the new DCA regs. He signed a letter to Brown urging that the old rules stay in effect while the safety of the "alleged chemical risks" are studied further. "Alleged?" Not really — the science on this is pretty clear. The only ones who defend the safety of this stuff are the chemical industry, and its toadies.

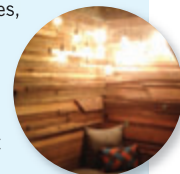


THE KOK HAS FLOWN

Another blow to SoMa's ever-dwindling leather-fetish bar scene: Despite a recent remodel, the KOK Bar will soon close and become the certainly more straight-sounding Driftwood. (Details of the new bar are sketchy.) True, the KOK never quite drew the pop-eyed crowds of its progenitors My Place and, way back in 1967(!), the Ramrod. The KOK's still open for now — and we hope there's big farewell blowout. www.kokbarsf.com

MICROBREWS MAKE A GREAT DAY DRUNK

Kelly Malone of Indie Mart crafted Speakeasy's new taproom from a space previously used as unassuming offices in the Bayview brewery. Her trademark DIY flair is evident in the cozy nooks lined with salvaged beer crates, and artistically-hung bare lightbulbs illuminating perches perfect for sipping on a pint of the 12 drafts currently on the menu. The brewery may be banking on beer tourists to fill the stools since it will generally only stay open until the early evening, but if that's the case its timing is sublime — we're right in the middle of SF Beer Week, the time of year when pints are prince in the Bay Area. 1195 Evans, SF. www.goodbeer.com



POLITICAL ALERTS

Send items to alert@sfbg.com

THURSDAY 14

DANCE ACROSS THE GOLDEN GATE SE end of eastern walkway of Golden Gate Bridge, SF. tinyurl.com/vdaybridge. 10-11am, free. Show your love for a global movement of women on the rise. Converge on the walkway of the iconic Golden Gate with CODEPINK and One Billion Rising for a morning of singing, dancing, drumming and weaving of red ribbons. Launched by V-Day, an organization founded by Eve Ensler, creator the of Vagina Monologues, One Billion Rising is a global movement calling for an end to violence against women across the globe. RSVP requested.

SHOW YOUR LOVE FOR THE REBELLIOUS ST. VALENTINE Sunrise Restaurant, 3126 24th St, SF. 6-9pm, price of food purchase. The Center for Political Education's radical take on Valentine's Day sends our hearts aflutter: "Centuries ago, a determined St. Valentine refused the war machine of his time by marrying couples in defiance of Roman Emperor Claudius II, who'd banned marriage for fear that married soldiers would not want to go to battle." To commemorate that valiant act of civil disobedience, Sunrise Restaurant will serve up some lovingly prepared Salvadoran food and donate 10 percent of all proceeds to the CPE. Featuring music by DJ Eric Brewer Cuentos, Valentine's cookies, and a program honoring CPE co-founders and long-time collective contributors.

FRIDAY 15

GENERATIONS: BLACK LGBT HISTORY EXPERIENCES African American Art & Culture Complex, 762 Fulton, SF. (415) 487-8022, www.facebook.com/GenerationsBlackLgbtHistory. 6-9pm, free. February is Black History Month, and the third annual Generations event will celebrate the lives of Black LGBT individuals throughout history. Food, entertainment, art, film and HIV/STD testing. Sponsored by the African American Health Disparities Project, Afro Solo, AIDS Project of the East Bay, Bayard Rustin LGBT Coalition and a host of others.

DIRTY BUSINESS

San Francisco's city pension fund may have as much as \$1 billion tied up in companies that control fossil fuel reserves, like Exxon, BP, Shell and Chevron. At last week's board meeting, Sup. John Avalos introduced a resolution calling on the San Francisco Employees Retirement System to divest from the leading fossil fuel giants.

"San Francisco has aggressive goals to address climate change," the District 11 supervisor said. "It's important that we apply these same values when we decide how to invest our funds, so we can limit our financial contributions to fossil fuels and instead promote renewable alternatives."

Avalos crafted the resolution in tandem with 350.org, an environmental organization that's partnering with campus groups across the nation who are urging universities to divest in fossil fuel companies. On Feb. 17, 350.org will join the Sierra Club and a host of Bay Area environmental organizations in rallying against the Keystone XL Pipeline, a TransCanada project that will link oil extraction sites in the Alberta tar sands to Gulf Coast refineries. In a show of solidarity with their counterparts in D.C., Bay Area environmentalists plan to surround the U.S. Department of State Building in San Francisco to demand that the federal government reject the international project.



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THIS WEEK AT

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ON THE BLOGS

POLITICS

\$994 for the cheap seats? Tim Redmond on the latest America's Cup rip-off

No sympathy for TIC owners

BART acts on upcoming Millbrae project

NOISE

Emily Savage's must-see shows this week include Beak>, EELS, Graveyard, Stone Foxes, and more

Local artists examine hip-hop and gender roles through La Peña Cultural Center's new event series

PIXEL VISION



Who runs the (art) world? A triad of female-driven exhibitions lights up the Bay Area

Jesse Hawthorne Ficks takes on Sundance Film Festival

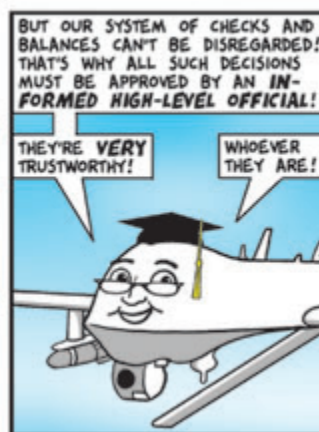
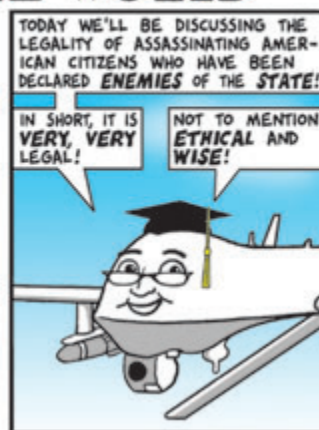
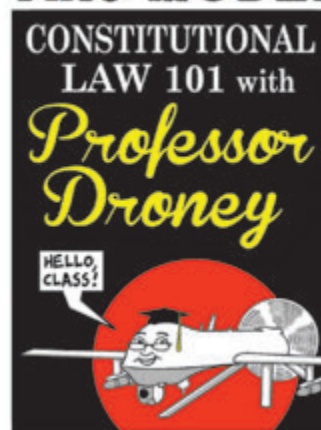
Celebrate Black History Month by honoring African American food and drink entrepreneurs

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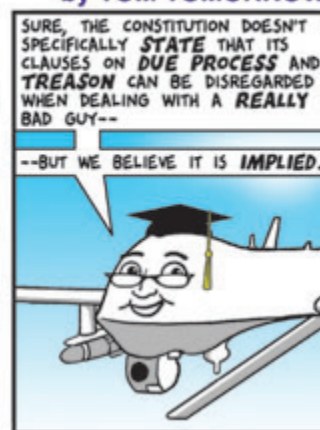
The Guardian staff test drives aphrodisiac lollipops. Will we find love in a hopeless place?

Caitlin Donohue interviews an SF sex worker about caretaking, storytelling, and what it was like to be played by drag-horror Christeene Vale on film

THIS MODERN WORLD



by TOM TOMORROW



TIME OUT BY THE BAY

BY RUDY NOTHENBERG

OPINION Pretend that you and your best friends are entrusted — temporarily — with responsibility to run a big city. The energy of its people, the diversity of its residential neighborhoods, and its natural beauty have made this a successful city. The centerpiece of its natural beauty is its front yard, a body of sparkling water called “The Bay.” You are entrusted with keeping the Bay accessible and visible to the people — all of whom own it.

One day developers come along and say that they want to build an entertainment complex on public property, right on this Bay. It will be a big, 14-story structure. It will bring in some 2 million patrons for more than 200 entertainment events each year. And, the developers go on, it will be in the middle of a residential community, mess up traffic and block physical and visual access to the Bay. Furthermore they tell you, we will need you to violate all the controls you have painfully placed on building heights and uses on the waterfront. And, by the way, they will need a subsidy of \$120 million in public money.

Lastly they tell you, they will

play 41 professional basketball games in the building. This will double or triple the value of their franchise — but unfortunately require that they significantly increase the ticket price for their fans.

As a good manager you might ask what the landlord, the Port — which holds the land as a public trust — will get in return for its \$120 million subsidy and for the use of public property. You are astonished to learn that, for the next many decades, the Port receives not a penny. Knowing the environmental damages, the impact on transportation in your city and being concerned about maintaining livable neighborhoods, you might then say: “Hold on — this is a bad deal. Is there not a better, less costly, less destructive, less divisive location in our city?”

You might say that — but SF’s city management has not. There has been no effort whatsoever to find a more appropriate location, one less destructive to San Francisco’s environmental values, that would require less than a \$120 million subsidy.

And time has virtually run out to ask the basic question of whether the proposed site on Pier 30/32 is an

appropriate site for this entertainment complex. The city is rushing headlong into making this deal. The Board of Supervisors does have final authority, but when it gets there, so much time and effort will have been spent that the likelihood of it being stopped is virtually zero.

You, the pretend manager, would surely call a time out. You would put together city officials and representatives of the city’s neighborhoods with the developer and require that they, together, come up with a site that all could gladly support. That might be what you’d do — but it is not what is happening in the real world of City Hall.

It’s time for people like you, and others like you, to demand that the real city officials call a temporary halt to their juggernaut and provide a process that would first answer the basic question of whether Pier 30/32 is an appropriate site for this entertainment complex or whether alternative sites would not better serve the city and its Bay. **SFBG**

Rudy Nothenberg has held senior positions in the administrations of six San Francisco mayors.

DARK APARTMENTS

BY TIM REDMOND
tredmond@sfbg.com

EDITORS NOTES This is how dysfunctional the San Francisco housing market has become:

The Chron reported in late January that young people who are just arriving in San Francisco are paying exorbitant rents for tiny spaces — \$500 for a laundry room, \$600 for an upper bunk — and often living in substandard conditions.

And on Feb. 11, The New York Times reported that a significant number of high-end condos in that city were vacant almost all the time, owned by the uber-rich who used them as pied a terre — something that’s going on increasingly in S.F.

The Times notes: “The higher up you go in price, the higher the concentration is likely to be of owners who spend only a few months, a few weeks or even just a few days each year in their apartments. This very costly form of desolation means that some of the city’s most expensive residential buildings stand mostly dark, lonesome and empty on the inside.”

So: The more housing you build that only multimillionaires can afford, the more likely you’re serving a population that has three or four other houses and just wants this one for the couple of weeks a year that they jet into San Francisco.

Planning Commission member Katherine Moore has mused about the problem in public, noting that in her Nob Hill neighborhood, there are more and more dark apartments.

Who cares? Everyone should — for a couple of reasons. For one, empty neighborhoods are no good for small businesses. They’re also not as safe. And it just seems so awkward: A city that can’t provide decent affordable housing for current residents, much less for the next generation of immigrants who keep the place lively, is giving up valuable land to build housing for people who aren’t going to live here at all.

At the very least, the city ought to get some data here. As Sup. David Chiu told me, “It would be good for us to know if San Francisco’s high-end condos are actually being used.”

Maybe we should find that out before we build any more. You think?

SFBG

UNION DIVISIONS

SEIU Local 1021 fights with employers — and its own employees — over salary and benefit cuts

BY STEVEN T. JONES
steve@sfbg.com

NEWS Service Employees

International Union Local 1021 strenuously resists the wage and benefit givebacks regularly demanded in recent years by employers, including the city of San Francisco, which is now trying to slash the salaries for more than 40 city job classifications.

At the same time, Local 1021 is asking its own employees for benefit givebacks during new contract negotiations, a move that their own union is blasting as hypocritical.

That has squeezed Local 1021 President Roxanne Sanchez and her leadership team into a difficult position. They must fend off a revolt from staff that is turning vitriolic, without offending members who are in some cases worse off than the SEIU employees who represent them — all without weakening the union's position at the bargaining tables with employers that relentlessly work to undermine the labor movement.

And they have to do it in the middle of an internal union election that they need to win to stay in power.

"The irony here is SEIU works assiduously to avoid takeaways in their contracts with employers and here they want givebacks from their own sweatshop-type working conditions," says Libby Sayre, area director for Communications Workers of America Local 9404, which has represented SEIU Local 1021 employees since an internal reorganization in 2007. "It's time for them to put some of their union principles into play."

Local 1021 is proposing to increase how much employees pay for one of their health plans, eliminate the 401(k) pension match, and change some work rules, while keeping salaries where they've been stuck for many years. Employees say the givebacks total \$416,000, and they're coming even as the union maintains healthy reserves of about \$11 million (the union says that level is now closer to \$9 million).

"These are proposals they wouldn't accept from an employer and they're trying to impose them on their own employees," Sayre told

us. "It's not justifiable. It's not like this is a union in collapse."

Yet Sanchez and her team, including Political Director Chris Daly, say the internal revolt led by a small number of disgruntled employees misrepresents how good the workers actually have it, particularly compared to members who have endured severe layoffs and salary and benefit cuts in recent years. Employees have another generous pension on top of the 401(k) (paying 2.5 percent of final salary per year worked), employer-paid health benefits (costs would go up for the PacificCare plan, but not Kaiser), normal step salary increases, and bonuses in lieu of raises in each of the last two years.

"Our staff has not given up anything," Sanchez said. "They saw us cut the board's budget by several hundred thousand dollars before we asked for anything."

She said that with dues revenue falling along with membership numbers, and pension and health care costs rising steeply, the union can't afford to keep dipping into its reserve funds, as it has in each of the last two years.

"We're asking them to give modestly to their health care costs, and that we don't pay for that second pension," Sanchez said. "We are not balancing the budget on their backs, like what gets done with us."

While both Daly and Sanchez admit the local has healthy reserve funds for its budget level, they say that's necessary for the union to project strength, whether it be threatening a strike at the bargaining table or taking on ballot measures that would cripple the labor movement, such as last year's Prop. 32, which the local dug into its reserve funds to fight.

"If we didn't have healthy reserves, we'd be coming at them for more [givebacks] and doing layoffs," Sanchez said.

While Sanchez said she resents being compared to the employers that her union battles, her rhetoric about the need for fiscal discipline is echoed by city officials who say they are already being generous with workers and they can't afford to continue paying salaries that are so far beyond market rates.

"The city has to look at all the

costs and be fiscally responsible and prudent," said Susan Gard, a spokesperson for the city's Department of Human Resources. "We don't have the luxury of just looking at what's best for employees."

As allowed by the two-year con-

tract Local 1021 reached with the city last year, DHR did a study comparing local salaries with eight other jurisdictions, finding that positions such as social workers, clerks, secretaries, custodians and nursing assistants were between 16 and 48

percent above the Bay Area average. So the city is seeking to lower the salaries in 43 job classifications (applied to new hires only) and raise them for four classifications. The proposal will go before an arbitrator
CONTINUES ON PAGE 10 >>

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BY DARWIN BONDGRAHAM
news@sfbg.com

NEWS Although few have ever heard of it, there's probably no number more important to the global financial system than the London Interbank Offered Rate, or LIBOR. Defined precisely, LIBOR is a set of different interest rates that the world's largest banks charge one another for cash loans denominated in US dollars.

Because of its centrality to the economic system, and the trust

WHEN BANKERS LIE

San Francisco investigates LIBOR fraud and its possible impact on city finances

placed in it, LIBOR is used to calculate everything from consumer loans and home mortgages to exotic financial derivatives and investments. LIBOR makes the financial world go round, influencing the price of everything. Fortune 500

companies decide whether or not to invest billions in new factories and product lines based on LIBOR's direction. Governments rethink their debt levels and spending when LIBOR ticks up and down.

It turns out, however, that LIBOR

has been a lie, and that the world's biggest banks rigged the rate to skim off billions of dollars in value from other corporations and the general public. In a devastating set of revelations that began to surface two years ago, the panel of the largest global banks that set the LIBOR rate conspired to manipulate it, to increase or decrease LIBOR, solely because a higher or lower quote on particular days would allow them to reap millions in instant profits.

US authorities working with regulators in the UK, Japan, Switzerland, and Singapore are currently investigating upwards of two dozen banks in what is probably the single biggest financial crime ever perpetrated. So far, employees of Barclay's, UBS, and Credit Suisse have been fired, arrested, and charged. Many more criminal prosecutions are surely coming, but the real battle will be in the civil courts and the court of public opinion.

To date only a handful of civil lawsuits have been filed, the first shot fired by the city of Baltimore early last year. Last month, the County of San Mateo, city of Richmond, and the East Bay Municipal Utility District filed their own cases which were quickly consolidated into a growing class action to be heard in New York's Southern District Federal Court.

Now San Francisco is set to enter the ring. On January 29, Supervisor John Avalos called for public hearings to review the impact of LIBOR manipulation on San Francisco's finances, starting next week. While other cities and public agencies might be ahead in

the federal courts, Avalos's recommendation takes the investigation further, and in a different direction.

"We're trying to assess how the LIBOR scandal affects San Francisco, and that's what the hearing is about," Avalos told the Guardian. "These banks rigged the financial markets for their own benefit and the global economy suffered as a result."

While early indications are that San Francisco is better protected than many jurisdictions, Avalos said, "I think it's important to stand with other cities and counties that are suffering." Or as his legislative aide Jeremy Pollock told us, "When a major city like San Francisco calls for hearings, it'll get a lot more attention. The hearing will be an educational process for everyone to understand how this complicated financial world really works."

Former Supervisor Chris Daly, now the political director for Service Employees International Union Local 1021, which represents most city employees, said there's a need to hold the banks publicly accountable. "These other jurisdictions that have filed suit haven't had a big public process. We don't want to see settlements for less in courtrooms. We want to see the full public exposure of the issue, and in terms of the cause of bank accountability, it is the better approach."

Avalos has already met with the heads of different city departments and agencies in an effort to determine what kinds of losses the public might have sustained as a result of LIBOR rigging. Pollock said the city's finance staff and attorneys are currently working closely with the city's airport, retirement system, and Office of the Treasurer to gauge the size of the problem.

"LIBOR rigging may have impacted the payments under the airport's swaps," said Kevin Kone, who oversees capital finance for the San Francisco International Airport. The swaps Kone is referring to include seven interest rate swaps that the airport used to convert variable rate debts into fixed rates for half a billion of SFO's bonds (see "The losing bets," 2/28/12).

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The swaps require SFO to pay a fixed rate of between 3.4 and 3.9 percent on its half-billion dollars in debt, while the banks pay about 60 percent of LIBOR. When SFO signed these swap contracts years ago, 60 percent of LIBOR was roughly equal to 3.4 percent, meaning the net payments between SFO and the banks basically canceled one another out. However, if LIBOR was later rigged downward by the banks, then the net interest rate payments would shift in favor of the banks, draining

hundreds of thousands or even millions from SFO's capital budget.

"As an example of the order of magnitude, if LIBOR were set artificially low by 0.25 percent for a full two years, the airport would receive \$900,000 less each year (for a total of \$1.8 million) than it should from its swap counterparties," explained Kone in an email.

The airport's counterparties on its swaps included JPMorgan Chase, Merrill Lynch, and Goldman Sachs. JP Morgan Chase sits on the commit-

tee of banks that sets various LIBOR rates, as does Bank of America, which bought Merrill Lynch in 2008. Both JPMorgan Chase and Bank of America are named as conspirators in the LIBOR lawsuits pending in federal court. JPMorgan Chase and Bank of America are also the subject of federal criminal investigations concerning LIBOR rigging.

Other losses may have been suffered by the San Francisco Employees' Retirement System which makes investments in deriva-

tive instruments that are linked to LIBOR. "The retirement board has been looking at this," said Nadia Sesay, director of the Controller's Office of Public Finance. "We know Retirement has exposure and they're assessing their portfolios."

According to the most recent audit of the Retirement System's portfolio, SFERS holds two interest rate swaps on its books with a notional value of \$15 million. In prior years, SFERS held other swaps. In 2010, the Retirement System's

audit showed three interest rate swaps with a total value of \$41 million. Over the last two years these swaps drained \$5.3 million from the pension system, and some of these losses might have been due to the downward manipulation of LIBOR. Also on the Retirement System's books are other investments in bank loans, options, and other securities that might have been impacted by the LIBOR fraud.

Still more losses due to LIBOR-

CONTINUES ON PAGE 10 >>

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SEIU LOCAL 1021 IS ASKING ITS OWN EMPLOYEES FOR BENEFIT GIVEBACKS DURING NEW CONTRACT NEGOTIATIONS. S.F. EXAMINER FILE PHOTO BY JOSEPH SCHELL

UNION DIVISIONS

CONT>>

for a decision early next month.

Gard said the increases take into account San Francisco's high cost of living and historic desire for pay equity, so most increases are less than half of the pay differentials the survey revealed. "They would all still be above market rates," she said.

But Local 1021 officials say most of these positions had their salaries deliberately increased back in the 1980s and 1990s as part of an official city policy promoting pay equity for jobs often held by women and minorities. Even though that provision was removed from the official City Charter in 1996, they say it remains an important city policy.

"The city is rolling back decades of historic work on pay equity in this city," Daly said. "We were concerned about equal treatment of workers who were disproportionately women and people of color."

To highlight that pay equity issue, Local 1021 is planning a rally on Feb. 14 at noon outside DHR offices at 1 South Van Ness Avenue. Gard denies that the DHR proposal rolls back pay equity advances: "The city is committed to that principal, equal pay for equal work, and we don't think our proposal erodes that."

Sanchez said Local 1021 employees are undermining the union's

position in fights like this one, but they say the local needs to recognize and reward their work rather than justifying givebacks by comparing employees to members. "We don't want to play the 'our benefits are better than X-group' games," Nick Peraio, a 1021 researcher and CWA steward, told us. "We work very hard on behalf of the membership."

Sayer accused Local 1021 leaders of arrogance and told us, "There is an attitude problem on the bargaining team and a reality problem on the part of the local," a tone that Sanchez sometimes mirrored when talking about the CWA campaign against her leadership.

Yet such vitriolic rhetoric may have as much to do with internal union politics as it does a true impasse. The leaders of the revolt by SEIU employees recently tried to decertify CWA and go with more forceful representation, a vote they lost badly but which may have spurred CWA to toughen its approach. Similarly, after SEIU members have accepted some bad contracts in recent years, some members may resent the organizers. Sanchez stressed how Local 1021 is member-led and responsive to the needs of workers, despite the current conflict.

"We want to make this organization good and strong," Sanchez said, "and you can't do that if you're screwing over someone." **SFBG**

NEWS

WHEN BANKERS LIE

CONT>>

linked instruments on the city's books will be investments held by the city treasury in pooled funds. Banks offer various investment products to local governments that need a temporary place to park millions or billions in cash; the returns on these investment are often pegged to LIBOR. Just as with the airport's swaps with JPMorgan and Merrill Lynch subsidiary, often times these so-called "municipal derivatives" investments are sold to cities by the same global banks that sit on the British Banker's Association panels that determine the various LIBOR rates.

That's one of the most alarming things about the LIBOR scandal: how absurdly easy it was for just 16 banks to rig the entire world financial system in their favor for several years on end. LIBOR isn't actually a market rate that is determined by the loans banks make to one another. Rather, it's a rate the banks claim they would be able to secure loans from their peers, and the final LIBOR numbers for any given day are determined not by some independent authority, but instead by the British Bankers Association's panel members

"HOW ABSURDLY EASY IT WAS FOR JUST 16 BANKS TO RIG THE ENTIRE WORLD FINANCIAL SYSTEM IN THEIR FAVOR"

— the banks themselves.

"The problem is that there's a clear conflict of interest," explained Rosa Abrantes-Metz, an economist at the NYU Stern School of Business who has closely studied LIBOR and is an expert in financial markets and cartels. "Banks make proprietary trades on instruments related to LIBOR, so they do have an interest in moving LIBOR in their own favor."

Abrantes-Metz is currently working as an expert in several LIBOR lawsuits. Among her recent research findings in studies that tracked LIBOR alongside other economic indicators is that all the conditions of a potential conspiracy are present, and empirical evidence points toward coordinated

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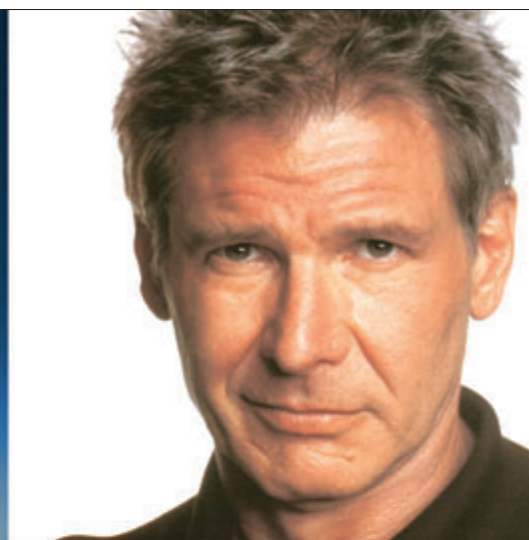
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NEWS

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CONT>>

fraud. "The banks had, as we say, the means, motive, and opportunity," concluded Abrantes-Metz.

Regardless of what San Francisco's public hearings on LIBOR uncover, the road ahead will be long and complicated. When asked about the the expected flood of LIBOR litigation, Abrantes-Metz said it's just getting started. "We've only had the settlements of three banks with the authorities [Barclays, UBS, and Credit Suisse]. I've read there are investigations of 14 of the 16 banks that were on the LIBOR panel. That's just US Dollar LIBOR."

"Then there's EuroIBOR, and there's 40 banks on that panel. Then there's TIBOR which some overlapping banks with Yen LIBOR banks," said Abrantes-Metz, referring to other

**"THE BANKS HAD,
AS WE SAY, THE
MEANS, MOTIVE, AND
OPPORTUNITY."**

ECONOMIST
ROSA ABRANTES-METZ

key global interest rates denominated in Euros and Yen. Like LIBOR, these lesser rates are used to calculate the values and obligations of trillions in securities and payments.

"Those are just the governmental investigations," said Abrantes-Metz. "I'm sure as more evidence comes out of these settlements it will probably generate more private litigation. I think this is to go on for very many years."

Meanwhile, a proposal that Avalos made in the fall of 2011 to have the city start a municipal bank is nearing completion of its legal analysis by the City Attorney's Office. While it's legally complicated and wouldn't eliminate the local need for big banks, he said the LIBOR scandal reinforces the need for alternative lending institutions with great public accountability.

"My goal is this year to have something on paper that will lead to a municipal bank," Avalos told us. "These institutions are willing to rig the system, and we could protect ourselves more locally if we had a banking institution." **SFBG**



BY VIRGINIA MILLER
virginia@sfbg.com

APPETITE Nothing replaces actually experiencing a cuisine served in its place of origin, but regional dinners are one way of traveling vicariously (and, perhaps, with less of a carbon footprint).

Occasionally, you get more than a meal, as with a January 23 dinner at Oakland's Latin American haven, Bocanova (www.bocanova.com), which hosts the monthly Rick's Supper Club, highlighting South American cuisine. As a lucky few dug into wild shrimp and lobster ceviche or smoky, steamed mussels, dinner sponsor LAN Airlines surprised attendees with free round trip tickets to fly to any South American destination... a freak out "Oprah moment." In lieu of that kind of bell and whistle, here are two restaurants fiercely dedicated to uncovering the subtlety of their chosen cuisine.

OLIVETO

Every year I'd anticipate legendary Whole Hog dinners at Oakland's temple to regional Italian cuisine, Oliveto, which recently celebrated its 25th anniversary. I dropped off after chef of 15 years, Paul Canales departed — he just opened buzzed-about restaurant-bar-music venue Duende. But I returned this year to the warm and stylish upstairs restaurant (there's a more casual cafe downstairs). Just over a year ago, young chef Jonah Rhodehamel took over. With consummate host-proprietors Bob and Maggie Klein thankfully still running the restaurant, Oliveto maintains its purpose as a culinary community stalwart akin to Chez Panisse (community journal, whole-animal history, food activism), with regional Italian focus and themed dinners.

Rhodehamel honors Oliveto history while unafraid to experiment. Pastas (\$15-18), which remain the highlight, might be a traditionally-influenced spaghetti neri of squid ink pasta, shrimp, and chili pepper, but he'll add chocolate to tomato-

LATIN HIGHS

braised oxtail corzetti, use red winter wheat in penne alla Bolognese, or infuse Floriani Red Flint corn polenta under duck giblet ragu with intense lavender vanilla notes. The fritto misto (\$13) stands out from what is often merely a pile of fried food. Rhodehamel fries up the unusual: scungil (whelk), herring, blood orange, and shirako (cod milt, ahem, I mean, sperm).

The only lackluster starter was minuscule pan-fried frog's legs (\$14) with a parsley sformatino (like savory panna cotta). Charcoal-grilled meats are impeccable: buttery, crispy pork porterhouse (\$30) sits amidst cannellini beans and braised chard, while rare Piedmontese ribeye (\$36) is crispy on the exterior, radiant pink inside, next to creamed spinach and Yukon Gold potatoes. Espresso chocolate stracciatella ice cream (\$8) is a lush, caffeine finish, though after trying all recent desserts, I'd also take fluffy ricotta cheesecake (\$8) with candied kumquats.

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Staying true to the meaning of

gitane — gypsy woman — the new menu wanders gypsy-like through Southern Spain, changing cities (Andalusia, Sevilla, Valencia) every few weeks. In keeping with the celebratory setting, the appropriately deemed "passport" tasting menu is \$65 for five courses (wine pairings from new wine director, Sarah Knoefler, \$45), available in the intimate upstairs dining room. Bar and alley/patio seating offers an a la carte menu (\$12-36) or bar bites.

Though they've combined Spanish and Moroccan influence since day one, Bridget and Patrick's recent Spain travels allow them to now dig deeper into regional Spanish cuisine. The first regional focus was Valencia. The tasting menu began with a salad of baby beets, fuyu persimmon, Marcona almonds, citrus, nasturtium paired with honeysuckle notes of a Musva Moscatel from Valencia. Moving on, Dungeness crab and cuttlefish were touched with sea urchin vinaigrette and pineapple. A delight of fatty Iberico pork cheeks, Matsutake mushroom and raw Nantucket Bay scallops sat in a brilliant golden raisin-saffron-mushroom coulis. Fourth course: pan-roasted duck breast in tempranillo chili puree accented by oloroso sherry-compressed pears (yes!) The finish? A winning pumpkin creme caramel.

An à la carte meal yielded an over-salted but beautifully seared scallop with crispy sweetbreads (\$16). I preferred crisped, roasted artichokes piled with sunchoke and Manchego cheese (\$13), or an entree of rabbit (*conejo*) two ways (\$32): roasted saddle and a dreamy riletta, accompanied by braised snails and caramelized squash. Ramon Garcia remains Bar Manager, still serving refreshing cocktails (\$12) like an elegantly smoky Chimenea: mezcal, rye, allspice dram, maple syrup, orange bitters.

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BY L.E. LEONE

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CHEAP EATS It started when our friend Stringbean texted that their mom and pop were going to New Orleans, where should they tell them to eat? Hedgehog was preparing a long, thorough, annotated email response while I texted back one word: Bacchanal. And then we both looked at each other and started to cry.

The two weeks leading up to the Super Bowl were tough — even tougher than the two days after. I actually listen to sports talk radio, see, on my way to and from work, and all anyone was talking about, even more than football, see, was po' boys, etouffe, jambalaya, and gumbo.

And even when they weren't, they were talking about Hurricanes and Pimm's Cups and how many everybody had and then-what-happened. Until I even started to miss that side of it — which I never much participated in anyway.

Almost by accident, on Super Bowl Sunday morning, we had brunch at the Front Porch, and I'm trying not to say "new favorite restaurant" anymore; but sweet baby Jesus the shrimp and grits!

Poor Hedgehog is still kicking herself for going with chicken and waffles. Chawing on her fingers, rending her garments, and thrashing in her sleep . . . you would think she called for a fade route on fourth-and-goal at the five, or something.

"We get to go back," I keep telling her, over me-made chicken and other anti-depressants. "Possibly as soon as next weekend!"

But I do see her point. It was one of the wonkiest mal-orders in Meal History. She's gluten-free, and so are shrimp and grits. Whereas waffles are not. San Francisco A.G. (Anno Gravy's) is not a fried chicken town. It's just not, and probably never will be. I can go on and on: she wasn't hungry. We'd just had breakfast and were going after brunch to Binko's Super Bowl party, where there would be giant vats of chili gurgling on the stove.

She even asked me if she should order the chicken and waffles and do you know what I said? I said, "No!"

But she audibilized at the line-of-scrimmage and the rest is mystery.

Possibly she was distracted by the radiance of our brunching com-

panion, Lalalala "Happy" Valentina, one of my favorite people to sit around a campfire with, although we haven't sat around one for several years. Her dad played pro baseball. Made it briefly to the majors, I forget who with, and Hedgehog gets flustered around the progeny of ex-major-league-baseball players.

So there was that.

Luckily, I kept my own wits about me and ordered what Hedgehog should have ordered: shrimp and grits. So good. So so so . . . whereas the fried chicken was just so so. I mean, sustainable, free-range, vegetarian, home-schooled chicken, no doubt, but that is exactly why we will never be a fried chickeny town. We care too much.

Even I do.

But at least it was fried to-order. You know because they warn you it takes 25 minutes. Fine. Hedgehog and Happy had a lot to talk about. For a long time they've both been on the nuts-and-boltsy end of making TV and picters, and both have big, good, sometimes somewhat similar ideas about writing and producing. One gets the feeling if they put their big good heads together, either amazing things or lawsuits will happen.

I'm telling you: best shrimp and grits I've had this side of Luke. Fluffy and flavorful, with a poached egg nestled into the top of it. As you read this, I'm realizing just now, writing it, Hedgehog will be eating at Luke without me. It's already in our calendar: Happy Valentine's Day, dang it. She'll be in New Orleans, working for a week, and I'll be here haunting the Front Porch.

Beignets, fried okra, gumbo, red beans and rice, even po' boys . . . all of it's at least a little overpriced, but what I love is the atmosphere is down-to-earth. The front porch itself. The checkered floor, wooden tables, what Happy's li'l son calls "the chocolate bar ceiling" . . . Wait, there's nothing down-to-earth about a chocolate bar ceiling. Or any other kind, come to think of it.

I just can't believe it took me this long to get there. **SFBG**

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WEDNESDAY 2/13

DIRTY LOOKS ROAD SHOW

How Do I Look? asks a seminal weighty tome addressing queer film and video theory from 1991. "Dirty!" I always wanted to shout back to my dusty bookshelf when it caught my eye. Well, hey — 22



years later along comes NYC's Dirty Looks collective, which showcases queer experimental film and video with startling freshness. The edgy gems on offer in its two-night visit to SF may have slipped through your Youtube crack. Thu/14's "Yesterday Once More" at SFMOMA, www.sfmoma.org, gives you contemporary coolness from Matt Wolf, Zachary Drucker, Mariah Garnett, and Chris E. Vargas. Then check out Fri/15's "Pickle Surprise! The Eyes of Tom Rubnitz" at Artists Television Access, www.atasite.org, which has me jumping for joy — this '80s underground clubkid, filmmaker, and musician caught the spirit of one of our civilizations most vividly glorious times before he died of AIDS. Legendary drag queens and trashy foodstuffs galore! (Marke B.) "Yesterday Once More": Thu/14, 7-9pm, \$10
Phyllis Watts Theater, SF MOMA
151 Third St., SF
"Pickle Surprise": Fri/15, 8pm, \$6
992 Valencia, SF
www.dirtylooksnyc.org

WEDNESDAY 2/13

COMEDY! COMEDY!

As the name subtly implies, this event will showcase humor. Hosted by the sardonic upstart comic Cameron Vannini, this event, billed as a standup show for comics and by comics, will be the first ever comedic event at the nascent Chapel, signaling more standup shows in its future. Going up to bat tonight will be an all-local slate featuring Kevin O'Shea, Clare O'Kane, Jules Posner, Sean Keane, Brendan Lynch, and Kevin Camia. O'Shea, O'Kane, Posner, Keane, and Vannini will all be coming fresh off



recent gigs at Sketchfest. The blunt and jabbing Camia, whose record *Kindness* was voted among the top 10 best comedy albums on iTunes in 2010, is a stalwart of the local scene and recently has been rumored to be making "the move" down to LA. A night like this should be the perfect respite for those still pining for Sketchfest. (George McIntire)

9pm, \$15
Chapel
777 Valencia, SF
(415) 551-5157
www.thechapelsf.com

WEDNESDAY 2/13

STONE FOXES

Remember rock'n'roll? You know, that dynamic and gritty music before the age of synthesizers? The Stone Foxes show at the New Parish might jog your memory. Launching into experimentation from strong roots in blues, the band plays a range from the catchy interpretation of Edgar Allen Poe's gothic, "The Tell-Tale Heart," ("Everybody Knows") to the elegy in minor, "Battles,

Blades and Bones," which repeats, "We need someone to sing/'Cause we've turned everything/To battles, blades, and bones." In their third album, *Little Fires* (which came out Feb. 12), collaboration with Girls' producer Doug Boehm proves that polish doesn't mean sterility, that good production doesn't mean overproduction, and that good old rock'n'roll lives on. (Laura Kerry)



With Mahgeetah, Black Cobra Vipers
9pm, free
New Parish
579 18th St., Oakl.
(510) 444-7474
www.thenewparish.com

THURSDAY 2/14

"THE ALGORITHM OF LOVE"

Sam Yagan might be as qualified as anyone to decipher the formula for love. Yagan and his three Harvard classmates founded the online dating site OKCupid as a spin off from the Spark Notes study guides they created at the turn of the millennium. Since then, Internet match-making has become a booming

business, and Yagan and Co. capitalized in 2011 by selling OKCupid to rival Match.com. Yagan, now Match.com's CEO, uses data from 8 million users to quantify the unquantifiable, to dissect what exactly goes into fuzzy feelings and unexplainable attractions. Bay Area matchmaker Joy Nordenstrom and SFGate blogger Beth Spotswood will be on hand to help translate the love equation. (Kevin Lee)

6:30pm, \$7-\$20
Commonwealth Club
595 Market, SF
www.commonwealthclub.org

THURSDAY 2/14

THE WOOSTER GROUP/ NEW YORK CITY PLAYERS: EARLY PLAYS

However it pans out as a performance, this has to be one of the theatrical events of the year: A rare Bay Area appearance by the famed Wooster Group in collaboration with another NY-based contemporary experimental theater company of renown, Richard Maxwell's New York City Players. Maxwell directs members of both companies in a trio of "Early Plays" by Eugene O'Neill —three one-acts also known as the Glencairn plays, after the ship on which work the men of *Moon of the Caribbees*,

Bound East for Cardiff, and *The Long*



Voyage Home. Each unfolds in the director's emblematic affectless style, which seeks out the unfamiliar beneath layers of received theatricality and, in the case of these young yet also experimental plays, lingering melodrama. (Robert Avila)
Through Sat/16, 8pm, \$20-\$30 (\$10 Thu/14)
Yerba Buena Center for the Arts
750 Folsom, SF
(415) 978-2787
www.ybca.org

THURSDAY 2/14

FEED ME WITH TEETH

Britain's Jon Gooch has many alter egos. He's a producer and a DJ, he's Spor and he's Feed Me. No matter what the role or the moniker, however, Gooch remains constant and consistent in his creation of unrelentingly catchy electro and yes, dubstep. Teeth, Gooch's newest creation, is the element that pushes Feed Me's act over the line from just another EDM act and into the realm of a truly spectacular performance that's going to keep you talking about it for quite a while. The Teeth are comprised of 20 jagged LED screens that create a huge, crooked grin that flashes and pulses in sync with Feed Me's expert mixing. Dancing shoes required, party provided. (Haley Zaremba)

With Mord Fustang
9pm, \$38
Regency Ballroom
1300 Van Ness, SF
www.theregencyballroom.com

THURSDAY 2/14

BODY CARTOGRAPHY: SYMPTOM

Last time Olive Bieringa and Otto Ramstad's Body Cartography Project performed locally downtown, it was difficult to tell the dancers apart from the mingling pedestrians. Shortly after that the company left its home turf of SF for greener pastures, Minneapolis, as it turned out. From there Body Cartography has taken its expanded investigations of physicality — both geo-

CONTINUES ON PAGE 16 >>

BODY CARTOGRAPHY
SEE THURSDAY/14

THURSDAY/14
CONT>>

graphically and the mediums within which it works — around the globe. For its return engagement as part of CounterPULSE's Queer Series (running through March), Body Cartography is bringing a relatively small group, Ramstad with sibling Emmett. One is a dancer, the other a visual artist. They look very much alike; they are even dressed alike. They have called what they do *Symptom*, a work they say is "sculpture, drawing, movement and text." (Rita Felciano)
8pm, \$20-30
Also Feb. 15-17
CounterPULSE
1310 Mission, SF
(877) 297-6805
www.counterpulse.org

FRIDAY 2/15

"ENGULFING THE ELUSORY"

Here are some of the themes that the sculptures of Rachel Mica Weiss undertake: human vulnerability, large-scale disasters, self-inflicted limitations. Does an image come to mind? I'm guessing that it does not resemble Weiss's black net installations. But when you see the twisted rope, the rough stones, and the tarnished wood that comprise Weiss's previous work, idea and object click. The artist condenses so much conceptual work into physical pieces of inexplicable poignancy. Let's throw a few more themes in: boundaries, environmental change, cultural constructs. All of it will be on view in the windows of the Arts Commission Gallery. (Kerry)



"ENGULFING THE ELUSORY"
SEE FRIDAY/15

Through April 27
6pm, free
SF Arts Commission Gallery
401 Van Ness, SF
(415) 554-6080
sfartscommission.org/
gallery

1998. Six studio albums, a billion bassists, and a tour with Steve-O later, the Buckley brothers are still going strong. Incredibly, their high-energy live show has shown no signs of fatigue in well over a decade, and their reputation for intensity continues to be well-earned. Come for the snarky lyrics and clever songwriting, stay for the circle pit. (Zaremba)

With the Acacia Strain,
Vanna, Hundreth, No
Bragging Rights
8pm, \$17
Oakland Metro
Operahouse
630 Third St,
Oakl.
(510) 763-
1146
www.oakland
metro.org

tive/godawful male companions, 1993's *Very Necessary*. Imagine my confusion, then, upon my discovery that the rest of the hip-hop world was hardly as empowering for females as that power-sass had led me to believe. But hip-hop has always been a site of subversion, where societal rules are flipped, and so it makes perfect sense that some day, its lovers would take back the form from the silly misogynists on the Billboard charts. So, yay: tonight, nu-world griots Aya De Leon, Raquel Gutierrez, Chinaka Hodge, Carrie Leilam Love, Dawn Robinson, and Kity Yan examine hip-hop's queer-feminist revolutionary potential through spoken word. It's the first of five La Peña events in 2013 focused on breaking down hip-hop's gender barriers. (Caitlin Donohue)
8pm, \$15-\$18
La Peña Cultural Center
3105 Shattuck, Berk.
www.lapena.org

FRIDAY 2/15

"HIP-HOP BEYOND GENDER"

My first compact disc was Salt 'N' Pepa's masterful ode to minding one's business, safe sex, and superla-

FRIDAY 2/15

OTT AND THE ALL-SEEING I

If you're into dub, electronic, Middle Eastern, and psychedelic sounds, you must meet Ott. Ott — a veteran electronic British musician-producer who has worked with big names like

Sinéad O'Connor, Brian Eno, and Simon Posford (Shpongle) — makes rich, ambient, trancey electronic dub jams under the moniker Ott and



the All-Seeing I. "Owl Stretching Time," one of the band's signature tracks, could just as easily be the anthem to a Jamaican surf trip as the soundtrack to a night out in Berlin. Ott handles electronics alongside Naked Nick (guitars, synths, percussion), bassist Chris Barker, and drummer Matt White. (Mia Sullivan)
With KiloWatts, Desert Dwellers, Outersect
10pm, \$15
1015 Folsom, SF
(415) 264-1015
www.1015folsom.com

MONDAY 2/18

BUKE AND GASE

Before we begin, let's establish a few definitions. Buke: an altered six-string baritone banjo. Gase: a blend of a guitar and bass. Surely, a band that carries its own invented glossary approaches music differently. Arone Dyer and Aron Sanchez, the duo that with its homemade instruments manages to sound more like an offbeat orchestra, alters language, genre, and the overall assumptions of the listener. The driving cacophony in the recently released *General Dome* shouldn't make sense. Somehow, though, with Dyer's expressive singing, the building repetition of sounds, and the band's confidence in its own inventiveness, it all comes together. See Dyer and Sanchez create their own rules at Café Du Nord. (Kerry)
With Aleuchatistas, Yassou Benedict
9pm, \$10
Café Du Nord
2170 Market, SF
(415) 861-5016
www.cafedunord.com SFBG

The Guardian listings deadline is two weeks prior to our Wednesday publication date. To submit an item for consideration, please include the title of the event, a brief description of the event, date and time, venue name, street address (listing cross streets only isn't sufficient), city, telephone number readers can call for more information, telephone number for media, and admission costs. Send information to Listings, the Guardian, 225 Bush, 17th Flr., SF, CA 94105; or e-mail (paste press release into e-mail body — no attachments, please) to listings@sfbg.com. Digital photos may be submitted in jpeg format; the image must be at least 240 dpi and four inches by six inches in size. We regret we cannot accept listings over the phone.



FRIDAY 2/15

EVERY TIME I DIE

The metal life isn't for everyone. Constant touring, an overcrowded industry, and headbang whiplash causes many bands to give up their brutal dream early into their career. Buffalo, NY's Every Time I Die isn't one of those bands. ETID has been churning out its distinctive Southern-tinged hard-core since

BUKE AND GASE SEE MONDAY/18

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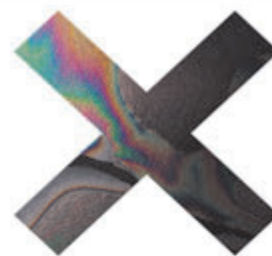
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BANDS ON THE RiSE 2013

The vibrant new class of movers and shakers in the Bay Area's diverse music scenes

BY EMILY SAVAGE

emilysavage@sfbg.com

MUSIC Ask 10 artists the same question, get back a dozen answers. The replies to my very brief questionnaires this year — it's our second annual On the Rise issue — were revealing, like peeling back the skin of a tender orange, or rather fragrant onion.

Some juicy responses filled me with pride for our fair city and sisters across the bay, some inspired me to dig deeper, some just stunk. Jokes — they were all much appreciated, thank

you. As the surveys came floating back in, I got excited by personal sonic descriptions such as “club bangers and sultry club grind jams,” “morbid classics,” and “Brazilian shoegaze.”

Another question that garnered a flurry of diverse answers from the acts: what's the best part of life as a Bay Area artist? Turns out, the artists like that the crowds here mosh and smile, that new groups pop up whenever you think you're clued in to it all, the monthly showcases like Sick Sad World, the tight knit community of elder area rappers, and “the widespread non-commercial ethos of groove.”

And like last year's list, this On the Rise bunch is rather varied, dealing in electronic arts, post-metal, hip-hop hype, '70s glam, radio-friendly soul pop, and beyond — truly creating unique sounds across the board. One common thread I did find was the location; more than half of those picked for the 2013 list happen to be based in the East Bay, meaning at least six of the 10 are usually spotted across the bridges and BART stations. What that says about our local music scene, I haven't quite dissected, though I often hear rumblings from artists in the area about rising SF rents

and lack of rehearsal space. These are concerns to discuss amongst ourselves.

For On the Rise 2013, this much I know: these are the acts that I'd like to see get more attention this year and beyond. These are the bands, singers, musicians, and rappers that have been creating exciting output for less than a year, or some, for nearly a decade. They're the ones to keep your eye on, to stay involved with, to hand over your hard-earned cash to see live. They're keeping the Bay interesting — and weird — and for that, I'm grateful.

HOLLY HERNDON

Using just her laptop and live vocal processing, Holly Herndon creates alternate universes. The PhD student at Stanford's Center for Computer Research in Music and Acoustics manipulates programs into heart-racing, thumping, brain dripping compositions that methodically carry the listener away, then jerk it back with startling shots of noise. The best case example of this is “Movement,” the title track off last fall's experimental RVNG Intl. release.

Like the others, the song surprises with impact, despite Herndon's hushed, layered vocals trailing off into the an unseen world. While it's robotically tied to electronics, the track has a base in the natural, which makes sense for a former choir girl from Johnson City, Tennessee who spent her summers in the Berlin club scene. It's the two halves of her worlds coming together.

She just got back from a brief European tour — which included a stop in underground music mecca, the Boiler Room — and is planning a new single for a spring release.

For it, she says she's “inspired to get more abstract while

remaining approachable,” which sounds like a worthy challenge. There also will be a collaboration with Hieroglyphic Being this year, another with Reza Negarestani and Mat Dryhurst that will unfold in an art institution, a few remixes, and her doctoral exams. And likely plenty more media gushing if these first few months have been good indicators of the future.

Description of sound: I make computer music with a focus on live vocal processing and physical sound.

What you like most about the Bay Area music scene: We are literally at the end of the world, and the lack of attention focused here allows for artists to develop their own identities outside of hype bubbles.

What piece of music means a lot to you: I got deep with Trevor Wishart's “Globalia” last summer and still cannot get over how well his concept of exploring (and collapsing) the diversity of language is executed. It is a gorgeous piece.

Favorite local eatery and dish: Bagel and latte at Java Supreme on Guerrero and 19th; I am there every day and the owners are wonderful.

Who would you most like to tour with: Mat Dryhurst, he is my life and creative partner and touring alone is exhausting.

Holly Herndon at Future!Perfect with NGUNGUZO, DJs Marco de la Vega, Loric Sih. Thu/14, 9pm, \$10–\$15. Public Works, 161 Erie, SF. www.publicsf.com. hollyherndon.tumblr.com.

CHIPPY NONSTOP

East Bay rapper Chippy Nonstop is meant to be seen as much as heard. Last fall's “Money Dance” single off the *Money Dance 101* EP was made exponentially better by the club-wor-

thy video accompaniment — which has since racked up more than 45,000 views on Youtube in three months — created by Jon Smiff, with beats managed by producers DJ Twostacks and Grave Goods.

In the video, Chippy and pals including Friendzone, and members of the Yung Klout Gang and Trill Team Six, wearing beanies, scout uniforms, ripped denim booty shorts, and neon nails, hang out in a suburban hood as Chippy's nasally tone requests that we “do the money dance” over a trippy beat, until they end up at the club, where they belong. It was a followup to the spacey banger that first caught the web's attention — “Kicked Out Da Club,” which boasted an equally awesome video.

Her output thus far is mostly web-based, including singles and EPs on Soundcloud and Bandcamp, and right-now-specific videos — that's what makes her so of the moment. She's a young music-maker, employing simply her own computer (Ableton, Protools, Logic) and vocals. She's a prolific tweeter (83,000 tweets and counting), who until recently seemed to be bitching about school as much as she was hyping her own crew, though most of her Twitter love goes to fans, whom she often



retweets.

And with that, she's provocative, demanding of attention, while maintaining the casual-fun style of your old neighborhood crew, albeit in a far flashier package. In this rapid www.world, pop news is often stale a week out, which is what makes Chippy stand out — you can't help but follow her bopping head and twerking booty for fear you might blink and miss the next step.

Description of sound: Next LVL club bangers and sultry club grind jams.

What you like most about the Bay Area music scene: People are free, have fun, don't give a fuck, dance like crazy, mosh,

smile, don't care about what other people are thinking about them.

What piece of music means a lot to you: M.I.A., “Galang.” Because it was the first song I heard by M.I.A and it was by a brown girl and it was weird and fun, and that's the shit I wanted to fuck with.

Favorite local eatery and dish: Old Siam on Ellis and Mason, because it's Yung Klout Gang Headquarters for our meetings when we are all in town. #YKG. Green Curry, Pad See Ew also.

Who would you most like to tour with: Rihanna, hypothetically. Major Lazer so I can linger Diplo. Grimes because she's amazing. Brooke Candy, because she's also amazing. But also some of my friends so we



ARTS + CULTURE: MUSIC



can get crazy on the tour together like Kitty and Antwon, but obviously they are both very talented too.

[facebook.com/chippynonstop](https://www.facebook.com/chippynonstop)

TRAILS AND WAYS

This is the year we'll finally get to spend some QT with *Trilingual*, which will technically be Trails and Ways' debut LP. Though there's still no release date or label, it *will* be coming out in 2013. It seems like we've been hearing about this much-anticipated release for ages, given all the buzzy blog love thrust on the Oakland indie-pop quartet.

And when I say anticipated, I mean it. Trails and Ways even made it on Hype Machine's list of the "Most Blogged About Artists of 2012," partially due to chatter about *Trilingual*, but likely more to the ingenious covers of Miike Snow, M83, and the like by guitarist-synth master Hannah Van Loon, rhythm guitarist Keith Brower Brown, bassist Emma Oppen, and drummer Ian Quirk.

The band is savvy, and knows how to keep up the momentum for its own projects. It's posted dreamy official videos for tracks off the upcoming record, including "MTN Tune" and "Border Crosser." And since December 2012, Trails and Ways have been slowly releasing songs for a remix EP, including one for "Border Crosser" by another On the Rise 2013 act: the Seshen.

Of course there's more to T&W than a media-hold; the root reason for the frenzy is the music itself. Along with tropical synths, technical guitarwork, and Afro-pop inspired rat-a-tat drums, there's the four glori-

ous female-male multi-part harmonies that warm and come together like a picturesque sunrise on any given white sand beach (with or without tequila). It's snark-proof, globally inspired pop, with hints of Brazilian tones,

Spanish language snippets, and the occasional whistle, or group ooh-ooh. **Description of sound:** You say Bossa nova dream pop, I say Brazilian shoe-gaze.

What you like most about the Bay Area

music scene: Our friends Bells Atlas, Astronauts Etc., the Bilinda Butchers, Waterstrider, the Seshen, and the widespread non-commercial ethos of groove.

What piece of music means a lot to you:

Pat Metheny Group ft. David Bowie, "This Is Not America"; This song sounds like the boundary waters of dream pop and smooth jazz and it was my favorite song from my dad's whole CD collection.

Favorite local eatery and dish: Oasis Food Market falafel sandwich.

Who would you most like to tour with: tUnE-yArDs.

www.trailsandways.com

WARM SODA

The people were itching to be pumped for whatever Warm Soda was going to be. After producer-musician Matthew Melton's beloved garage pop outfit Bare Wires dismantled ceremoniously early last year, he announced the name Warm Soda, and we collectively gripped our seats. Thankfully, there was no cause for disappointment.

This time around, Melton, who also co-runs studio-label Fuzz City, teamed up with bassist Chase Asmussen, guitarist Rob Good, and drummer Ian McBrayer. Similar to the band's first single album cover (for the song "Reaction") Warm Soda is like the sonic version of an early '80s bombshell in skintight Gloria Vanderbilt jeans, sucking down a can of Coca-Cola through a straw, and hitting up the jukebox for early T-Rex, Cheap Trick, and glammy garage acts in that oeuvre. Or as Melton describes Warm Soda's vision — "lo-fi glam garage pop."

Sugary and syrupy, with fizzy pop hooks and pump-up drum hits, Warm Soda's full-length debut, *Someone For You*, is out now on local Castle Face Records, and sweetly

CONTINUES ON PAGE 20 >>



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left to right: Roselynn Hallett, Arwen Anderson, Marilet Martinez, Photo by Mark Leisloha

ARTS + CULTURE: MUSIC

FROM LEFT, A-1, THE SHE'S, KOWLOON WALLED CITY
GUARDIAN PHOTOS BY MATTHEW REAMER

CONT>>

picks up where "Reaction" left off. Lucky we didn't have to wait long for another Melton classic.

Description of sound: "Lo-Fi Glam Garage Pop."

What you like most about the Bay Area music scene: There's never a dull moment in the Bay Area — always something cool to check out. A brand new act will pop up as soon as you think you're clued in on everything that's happening.

What piece of music means a lot to you: Slade, *In Flame* — "The Citizen Kane of Rock

Musicals" — 1975 essential film (and album) about the perils of being in a traveling rock band. This hilarious movie is a must-see for anyone in a band, and the album Slade composed to "score" the film is a UK glitter rock classic.

Favorite local eatery and dish: Taqueria Cancun (19th and Mission), veggie burrito (no cheese, no sour cream) with extra green sauce!

Who would you most like to tour with: Part Time.

Warm Soda record release party with Bad Vibez, Cocktails. Feb. 23, 9pm. Night Light, 311 Broadway, Oakl. www.thenightlightoakland.com. www.warmsoda.org.

Warm Soda at Noise Pop with Free Energy, In the Valley Below, Miner. Feb. 28, 8pm, \$14. Brick and Mortar Music Hall, 1710 Mission, SF. www.brickandmortarmusichall.com

A-1

A-1's slaps are full of sparkling, one-way conversation. The born-and-raised Mission resident's flow is verbose, packed in nicely and precisely, but often with a humorous edge and a cutting wink. There's the most obvious peek at his wit, with *After School Special*, a '90s TV show themed mixtape he dropped in 2010.

And then there's the neatly hidden moments, as in rhymes after remarks about female anatomy on "Winning 2," A-1, aka Adam Rashid Traore, drops gems like "I'm just trying to make

the world right for the kids/I'm just trying to bubble like Sprite with the fizz/when you shake up the bottle and take the top off the lid." He pauses, lets the beat take over for a breath, then unloads, "We out here bitch/That's what my Facebook status say/I give props whether white, black, gray or purple/straight as an arrow or gayer than a Shake Weight commercial."

In 2012, A-1 ("[name] represents being an originator, top quality... Adam is the first, the first cell in a grid, the best cocaine in the world, etc.") released bountiful mixtape *The Thurl Tape*, and toured with fellow Bay rapper Roach Gigz.

So far this year, he's already toured Canada with the Zion! Crew and made Thizzler's list of "Top

13 Prospects to watch in 2013."

Plus, he tells me he's thinking about dropping his debut studio album by the end of the year.

Most recently, he collaborated with producer Butch Clancey on trap club banger "Party and Bullshit," and in the past he's collaborated with house-

hold names like Little Dragon — which means soon his will be a name to know too. Plus he's opened for the likes of both Too \$hort and Wallpaper, with many in between. Says Butch on their joint track: "Somebody once asked: 'Is A-1 the talk of his town?'... He was better off asking Willy Wonka if chocolate is brown."

Description of sound: A lot of story-telling. It can get heady at times but I try to keep it light. I tell people my perspective on life, however harsh it may be, but with a "glass is half-full" sort of outlook. My end of the day message is that good will beat evil eventually, real will beat fake, true will beat false, plus we're all gonna

die...so have a blast and do some good in the world until then. Haha.

What you like most about the Bay Area music scene: It's just cool how we grew up listening to the older cats who defined the music scene when we were young, and now we get to participate in the scene that we grew up following. Especially in the rap world, the Bay rappers were such a tight knit community of heads, and now we're becoming those heads.. it's just inspiring to me.

What piece of music means a lot to you: *Aquemini* by OutKast is my favorite album of all time. The execution from start to finish is so deep. Plus the production was unprecedented. I *still* haven't heard a rap album that matched the quality of that one, to this day.

Favorite local eatery and dish: El Zocalo or El Farolito on Mission gotta be my go-to spots man. If it's not a super burrito, it's the cheese and loroco pupusas with arroz y frijoles y platanos all day. Can't go wrong.

Who would you most like to tour with: Rap-wise? Probably Big Krit, Macklemore, Murs, the Funk Volume dudes, Evidence.. cats like that. Either that or some dope touring DJ's like Flosstradamus or Diplo, Flying Lotus, Madlib.. that would be cool too.

A-1 with *Dregs One*, Nate, Sayknowledge. March 16, 9pm, \$15. Slim's, 333 11th St., SF. www.slimspresents.com. www.a-1music.com.

THE SHE'S

I had a seemingly innocuous query for all-teenage, all-girl sunny rock'n'roll quartet, the She's: what've you got in store for 2013? The band's answer sums up its appeal: "New EP in the works, inspired by our secrets, other people's secrets, *The Great Gatsby*, heartache, etc. Musically inspired by bands...such as La Sera, Wild Nothing, Tame Impala, and Dum Dum Girls. Graduating (from high school), touring, recording, making friends." Just perfect, right?

So far, the talented group (bassist Samantha Perez, vocalist Hannah Valente, guitarist Eva Treadway, and drummer Sinclair Riley), BFFs since kindergarten, has released one stunning, harmony-laden, Beach Boys-inspired album — *Then It Starts to Feel Like Summer* — recorded at Women's Audio Mission; and it's played endless enviable opening slots around town (for Girls, Surfer Blood, La Sera). This year marks yet another Noise Pop appearance for the precocious foursome, and the release of the aforementioned new EP. It's starting to feel like 2013 will be the

ARTS + CULTURE: MUSIC



year of the She's, or at least, the year the ladies graduate to the next level.

Description of sound: That time in the summer of '66 when you "borrowed" your dad's cherry red convertible and drove to Malibu with your boyfriend and your best friend and watched the surfers from the sand with a bottle of cola in your hand.

What you like most about the Bay Area music scene: The Bay Area music scene has been really accepting, which is nice considering our young age. It inspires us to put our music out there; it's not as intimidating as a city like LA or New York because San Francisco is a place where we can really stand out as musicians.

What piece of music means a lot to you: HANNAH: *Graceland* by Paul Simon, because the impact the album had on the 1986 music scene inspires me. Every time I hear the song I am transported back in time on a slipstream of dreamy guitar riffs and the sweet idea of freedom sung by Simon and Ladysmith Black Mambazo.

EVA: I know it's weirdly taboo in the music community to say that a contemporary release is really significant to you but Beach House's *Teen Dream* is one of the most important albums to me. I think it's a really genius work and it was a real game changer for me as far as approaching music as a songwriter and as a listener.

SINCLAIR: When I was little, my dad had a *Best of the Beach Boys* album that was the *only* thing he ever played when we drove in his Toyota pickup truck. Otherwise,

my parents liked me to listen to classical music, so I jumped on every chance to go on errands with my dad so I could jam out.

SAMANTHA: "You Don't

Wanna Call" by the Donnas. It's the first song I learned to play on the guitar, so it brings back a lot of musical memories.

Favorite local eatery and dish: We love Shanghai Dumpling King in the Richmond. Can't go there without getting shanghai noodles and an order of shanghai dumplings!

Who would you most like to tour with: We would really like to tour with La Sera because their music is great. We'd also like to tour with the Smith Westerns because we're in love.

The She's at Noise Pop with the Thermals, Dirty Ghosts, E V Kain. March 1, 8:30pm, \$15. Rickshaw Stop, 155 Fell, SF. www.rickshawstop.com. facebook.com/theshesmusic.

KOWLOON WALLED CITY

The line to get in to Kowloon Walled City's album release show with Golden Void at the Hemlock in early January snaked around the building and into the alleyway. It was undeniably packed, and entirely sold out, with hordes of black-hoodied fans still waiting outside in the rain. A relatively uncommon sight for a night with a few local acts at the divey Tendernob venue.

Plus, Kowloon Walled City has been around for awhile. It was born in 2005, released a handful of LPs, briefly toured with Sleep, and has gained a steady, dedicated following. Yet it took December 2012's ominous, muscular *Container Ships* for people to stand up and take notice — and that's expanded to beyond the Bay Area's incestuous metal scene. (Though

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don't call the noisy rock band straight-forward metal, vocalist-guitarist Scott Evans once told the Guardian; just because it's heavy, doesn't make it metal.)

The new album is a thick slab of sludgy hard rock, with, yes, some elements of metal, doomy down-tuned guitars, Evans' forceful howl, heavy drumming, and inevitable comparisons to the likes of Isis and Unsane. Yet, it's not like the current musicians of Kowloon Walled City — Evans, Jeff Fagundes, Jon Howell, Ian Miller — are in it to break big; they're all longtime local players, lovers of the art of creating loud music, especially Evans, who's also known as the inventive sound engineer at Oakland's Sharkbite Studios.

Description of sound: Post-partum. **What you like most about the Bay Area music scene:** All music scenes are beautiful. OK, the truth is I love music in the Bay Area, both as a musician and as a recording guy. There are so many great people and bands and venues and it's great. **Favorite local eatery and dish:** Tu Lan tofu pile, RIP. **Who would you most like to tour with:** All tours are beautiful. www.inthewalledcity.com

WAX IDOLS

If anything threatened to overshadow the attention around Wax Idols epic new album and front person Hether Fortune's stage presence, it might have been Fortune's social media-documented quickie Reno wedding to rocker Tim Gick of TV Ghost earlier this month. But from another angle, it just adds to her appeal. The dominatrix/singer seems full of passion, lust, and complicated relationships, and they bleed out of her any way she lets them, be it through her robust Twitter flow, her personal relations, or her beautiful, darkly maturing music.

Sample tweet: "I want all of the people that I love & admire to take charge of their inner worlds & wreak glorious havoc on the world we share." Sample lyric: "Let's turn down the static world/listen to the sound of a void."

The latter is from "Sound of a Void" off Wax Idols' upcoming second full-length *Discipline & Desire*, out



March 26 on
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Records, a surprising departure from 2011's equally enticing, yet far punkier, *No Future* (Hozac). This new darkwave record sees Fortune — along with Jennifer Mundy, Amy Rosenoff, and Rachel Travers — exploring the dungeons of orgasm addict sexuality and violence with wry lyrics, bolder Siouxsie Sioux vocals, and Joy Division and Love and Rockets-honoring riffs.

If you're concerned Fortune will no longer be as tough as a wife (you sexist jerk, you), consider this: following her Nevada wedding, she played the Uptown the very next night, had a blast, and smashed a glass.

Description of sound: Morbid classics.

What you like most about the Bay Area music scene: HETHER: I like the diversity and the constant evolution I've seen in my five years here thus far. I've met some truly legendary artists and characters. JEN: I like the diversity of bands and the feeling of camaraderie in the local music community. It's a really exciting time for music in the Bay Area and I've seen some excellent bands. And it's great that you can catch a show just about any night of the week. AMY: Recently, there have been a lot of new, dark bands that don't have the typical "rock" sound. I don't think the dark music scene here has had this much going on for quite a while. It's really nice to have a good group of local musicians whose music and style I can find inspiring and relate to. RACHEL: That it has actually progressed into something viable!

What piece of music means a lot to you: HETHER: "The Mercy Seat" by Nick Cave and the Bad Seeds. Never has a song filled me with such an immense feeling of anxiety, tension and fear and then released those

feelings in such a cathartic, overwhelming and beautiful way. JEN: "Sunday Morning" by the Velvet Underground, and pretty much the entire VU and Nico album. AMY: The album *Pornography* by The Cure.

RACHEL: The Cure's *Head on the Door*.

Who would you most like to tour with: HETHER: Nick Cave JEN: Savages from London. AMY: I would love to tour with the Raveonettes. RACHEL: If I had a time machine, Mozart — because who wouldn't want to tromp around European high society? But really, Chelsea Wolfe.

Wax Idols at Noise Pop with D.I.V., Sisu, Lenz. March 2, 8pm, \$15 (sold out). Brick and Mortar Music Hall, 1710 Mission, SF. www.brickandmortarmusichall.com. facebook.com/waxidols.

THE SHESHEN

If Erykah Badu, Little Dragon, and Beach House, met-cute and made jazzy, passionate pop music together, the resulting mix might sound something like a song by the Seshen (as those are its main influences). The seven-piece Oakland band is known for its blend of sounds and regions, with robust musicianship by bassist Aki Ehara, drummer Chris Thalmann, percussionist Mirza Kopelman, Kumar Butler on samples, and Mahesh Rao on keys, filled out by fierce vocalists Lalin St. Juste and Akasha Orr. Though mostly, at this point, it's known for a little track called "Oblivion."

The electronic pop song, off the band's self-titled 2012 debut LP, employs the consistent Seshen method, a live rock band set-up with deeply soulful

singing, cosmic hip-hop beats, and densely layered effects and samples.

Next up, the band will drop "Turn," the first single off its upcoming EP, due later this year.

Description of sound: Our sound utilizes electronic textures and layers that seek to blur the distinction between the abstract and the familiar while incorporating influences from a variety of genres.

What piece of music means a lot to you and why: There's seven of us

so there are many pieces of music that have moved us, some of which include: *Mama's Gun* (Erykah Badu), *Voodoo* (D'Angelo), *Pink Moon* (Nick Drake) and the works of Radiohead, Stevie Wonder, James Blake, Bob Marley, and Broadcast, to name a few. **Favorite local eatery and dish:** We love Souley Vegan in Oakland, Pancho Villa in the Mission, and Zachary's Pizza (spinach and mushroom deep dish pizza).

Who would you most like to tour with: Little Dragon or Animal Collective would be amazing but more immediately it'd be fun to tour with some of the other Bay Area bands we love like Bells Atlas or DRMS.

The Seshen with Guy Fox, Ash Reiter. Feb. 22, 9pm, \$10. Rickshaw Stop, 155 Fell, SF. www.rickshawstop.com. www.theseshen.com.

SPACE GHOST

Space Ghost's textured, sample-based electronic compositions might sound like fat rain drops dribbling over tight beats, as is the case with "SD", or like the remnants of a soulful club hit stretched over hollow wooden percussion in newly uploaded tracks like one-minute-long "King City."

He is ambient music-maker/Oakland producer Sudi Wachspres — not the masked Hanna-Barbera character — who pieces together tracks using sounds found on the Internet and arranges them in Ableton. The Ukiah native, born in '91, says he also has a Zoom H4 audio recorder, which he's used for field

recordings in the past, an Alesis Micron, and a vintage Korg Mono/Poly, which he's currently learning to incorporate into his music. He also occasionally works with his own recorded voice.

This music is, for the most part, simply created in his bedroom then uploaded to Soundcloud, sometimes unfinished, often with a raw murmur, always intriguing. He's also put out a few actual records, including 2012's *You're There*, and he's one of the

hosts of Sick Sad World, with fellow DJs Mike Melero and Albert Luera. He described the monthly party in another publication as "a grimey warehouse Oakland rap-bass-dance party."

Description of sound: Ambient/electronic/hip-hop based/instrumental/meditative.

What you like most about the Bay Area music scene: I don't really think there is a specific electronic music scene in the Bay Area like the way Chicago has house music, Detroit with house and techno, LA with beats. And because of that I think the Bay Area is a really good place to be, for electronic music, because I feel like I stand out more at shows. Also, at Sick Sad World, we have been pushing different bass heavy genres of electronic music in our sets, as well as including old and current rap, creating a sort of mixture of sounds at our shows.

What piece of music a lot to you: "Left Side Drive" by Boards of Canada. That was the first song I heard by them, second to "Roygbiv," and it's kind of unexplainable how it made me feel. I had never really heard much electronic music before then, and that song was just so deep. It just had this slow lagging hip-hop beat but was super grainy and had sounds I had never heard. All the sounds flow around each other so fluently and then at the end it enters 30 seconds of just pure angelic-like chords.

Favorite local eatery and dish: I'm super into nachos. I went to this place in Emeryville the other day called "Los Cantaros Taqueria," and they have real good nachos and horchata.

Who would you most like to tour with: I think it would be tight to tour with the other guys on Astro Nautico, the label I released my last album on. soundcloud.com/space-ghost-1 SFBG



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BY RITA FELCIANO
arts@sfbg.com

DANCE What a fine mess Anthony Rizzi's *An Attempt to Fail at Groundbreaking Theater with Pina Arcade Smith* was. Presented by Kunst-Stoff Arts, which shows some of the edgiest performances in town, *Attempt* succeeded brilliantly, just about drowning the audience in an onslaught of visual and sonic images, truisms, history, conundrums, harangues, punch lines, some gorgeous dancing, and a passionate sense of life as theater. It was a wild ride and worth every one of the 80 minutes it took for Rizzi's ecstatic twirling to be swallowed up by the dark.

In 1985, the ballet-trained Rizzi joined William Forsythe's Frankfurt Ballet — which was quite unknown at the time — because no American ballet company would hire him. It probably was the smartest move he could have made, enriching him in ways he could not have imagined.

Rizzi has become a multi-talented artist who, on this occasion, impressed with the sheer skill with which he shaped this unwieldy material. As a performer he easily slipped into the roles of frustrated creator, impatient observer of social trends, hopeful believer, and stand-up comic, and all of them felt true. He looked like a juggler with everything up in the air, and yet he remained in complete control. He reminded me of the “fools” that kings once kept, perhaps apocryphally, because they

needed somebody to tell them the truth. Rizzi, as a modern man, is not that ambitious; he is happy “to go for a kind of truth.”

Perhaps most remarkable about *Attempt* was Rizzi's cut-to-the-bone honesty, which he uses in “a time of stupidity” to slash through the garbage that fills his life as an artist, as a man, and as queer performer. (His definition of queer as “non-conforming” is one of most succinct that I have yet to come across.) Much of the material was autobiographical, from his encounter with nuns in Rome to one with an orthodox rabbi in Antwerp. Both of them involved love. Some of these anecdotes were hilarious; others made you cringe. His observations on art and dance making in contemporary culture were fiercely sardonic. He took the scalpel of his wit to living via Facebook, post-modernism, dramaturgy, arts education, and dance training, among others. He could affect the stance of a whiner as easily as that of an impassioned teacher when he talked about love as a political act.

Despite all its frantic energy, behind *Attempt* lies a deep sadness about the world as it is. When (in a reference to an early Pina Bausch work) Rizzi fails to climb a mountain — in the form of bunch of ladders — he puts it on his back in the shape of a huge black bag he physically wrestles with.

The people whom Rizzi admires most are not driven by a desire for success, but by their willingness to

risk failure while trying to be “as good at what they do as they can.” These include Bausch, founder, or as he says “re-creator,” of European Tanztheater; New York performance artist Penny Arcade, and filmmaker Jack Smith (1962's *Flaming Creatures*). Arcade and Smith were pioneers of the avant-garde in the 1960s; Arcade is still working, Smith died of AIDS in 1989.

If in the first half of the show Rizzi channeled Smith as kind of narrator, in the second half he literally crawled into Bausch and Arcade's skin. One half of him sported a tight sequined skirt with padded buns and boobs; the other was flat as a board with stringy long hair. These encounters became *Attempt*'s most theatrical element, with much of the conversation taken literally from the artists' own words. Their back and forth had a slapstick comedy to it that ran thin rather quickly.

Rizzi was not alone on stage. Former Frankfurt Ballet colleague Irene Klein acted as stage manager. She also became Bausch when he first tried to drag her up the mountain from which “a cry was heard.”

“You should eat more. It fucks up your brain,” Rizzi tells the superbly trained but slender dancer. But it was Klein's focused and quietly modulated solos that brought an ethereal quality to *Attempt*. They spoke more eloquently than torrents of words. In one of his many quotes Rizzi said to “dance as if nobody was watching.” Klein did. **SFBG**



MISSING PERSON

..... ‘Se Llama Cristina’ offers a sentimental story beneath a gritty exterior

BY ROBERT AVILA
arts@sfbg.com

THEATER A filthy, forlorn world emerges in surreal half-light at the outset of Magic Theatre's premiere of *Se Llama Cristina*, the new play by celebrated San Francisco-based playwright Octavio Solis. But almost as quickly, its initially intriguing outlines begin to look artificial, becoming the bloated lines of caricature more than a poetical evocation of real life, as the sentiment at the heart of this sometimes forceful but finally thin and frustrating play steadily takes over.

It's odd and somehow appropriate that the two wayward characters at the center of the story — an at first nameless Woman (a vital Sarah Nina Hayon) and Man (a sympathetic but inconsistent Sean San José) — so aimless and rootless in their own lives, find themselves confined to the same dingy drug- and trash-strewn apartment (nicely realized by set designer Andrew Boyce and lighting designer Burke Brown), with initially no conception of where they are, who they are, or how they are related — let alone the meaning of the baby crib in the corner with a piece of fried chicken in it.

In this shabby environment, time and memory and biography all collapse and rise again as if within the ether of sleep or a heavy nod. Checkered histories and nervous dispositions slowly present themselves in a compact but oversaturated 80 minutes of dialogue that, at its best, pivots bracingly between horror and hilarity, with a rough lyricism that is a trademark of Solis's border-town noir aesthetic. Soon a jilted villain named Abel (a very able Rod Gnapp) appears, incarnating the menace in the air. Also in the room is the possibility that the Man and Woman are about to be parents — or are already — which throws further fuel on the fire of their desperate coupling.

When, near the end, a young woman (Karina Gutiérrez) blows into this increasingly claustrophobic and wearying ménage, it's like a breath of fresh air — and that is almost literally so, since she enters through the window. We could take her monologue as the voice of their daughter, the Cristina of the title, from some not too distant future. But whether or not we do, her impact is transformative in a way more or less synonymous with parenthood: presenting the couple with the possibility of a salvation at once of their own making and a gift from beyond — a kind of daughter ex machina.

If the details of the couple's situation are better left subject to dream-logic than to a realistic accounting of probabilities and physical possibilities, it's nevertheless true that the play suffers from an erratic need to fill in gaps. Among other things, that can lead to dialogue overburdened by exposition and back story (as in the Man's graceless retelling of his self-exile from romantic attachments). Less would have been more. In director Loretta Greco's staging, the awkward tension between the violence and despair of circumstance and an almost impatient rush toward love and hope is sometimes apparent in performances that can betray an uncertain balance between comedy, violence, and dread. In a scene where

the Woman appears about to birth her daughter into the wicked, greedy mitts of Abel, the visceral, sexual, messy heat of the dialogue feels at odds with the somewhat guarded blocking of the actors. That said, there are moments in which a potent balance of elements reigns, as when Abel appears as the Telephone Man, threatening a total domination of the couple's fate. It's spooky, funny, surreal, and convincing at once.

In the end, however, the stakes never feel high or real, despite an almost too-insistent lading on of gory detail, foul language, and teeth bearing. Like the impetuous verse scrawled on the back of Cristina's sonogram image by her wannabe-writer father, *Se Llama Cristina* is ultimately a passionate poem to the deliverance that a child can offer her parents. But it's scribbled too hastily and self-consciously in the hand of a playwright whose best instincts balk at the maudlin habit it encourages. **SFBG**

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ARTS + CULTURE: FILM

HEAT OF THE MOMENT

Local retrospectives spotlight Japan's innovative Art Theater Guild

BY DENNIS HARVEY
arts@sfbg.com

FILM The late 1950s saw Japanese film production and attendance at all-time highs. Soon the expanding television market would steadily draw audiences away, but in the meantime the industry was robust enough to encourage the promotion of assistant directors and other next-generation talents influenced by the era's various artistic avant-gardes to make their own features. This resulted in a flowering of bold new voices parallel to France's New Wave and other radical filmmaking shifts around the globe. As elsewhere, ideas and influences from the underground began bubbling up to the mainstream surface.

Unlike other places, however, Japan had its own conglomerate means of importing, producing, and exhibiting (in a micro-chain of specially designated theaters) more experimental work in direct if modest competition with commercial product. That means would be the Art Theater Guild of Japan, which a group of cineastes, filmmakers, and critics launched in 1961; by spring of the next year they'd secured 10 venues across the nation to showcase the work ATG distributed and, eventually, created in-house.

Two concurrent local retrospectives highlight the Art Theater Guild's important but (at least in the West) underseen contributions. The organization is tangentially related to the roster of experimental shorts (plus Michio Okabe's mondo-like 1968 feature counterculture overview *Crazy Love*) in Yerba Buena Center for the Arts and San Francisco Cinematheque's two-week "Fragments of Japanese Underground Cinema 1960-1974" series, which begins this week. But it's central to the Pacific Film Archive's already in-progress "Chronicles of Inferno: Japan's Art Theater Guild," continuing through month's end.

Raised in a society whose rigid codes for behavior and loyalty enabled a remarkable post-World War II economic recovery, but which could also stifle individual expression, Japanese filmmakers emerging in the 1960s were if anything even more eager than young Americans and Europeans to tear apart inherited thematic, stylistic, and commercial conventions. Whether advocating for full-on revolution, critiquing the status quo, or playing with form, ATG's productions pushed both medium and audiences out of the comfort zone.

That aim couldn't have been more apparent in the company's first original feature (co-produced with Nikkatsu Corp.), 1967's *A Man Vanishes* by the celebrated Shohei Imamura (1963's *The Insect Woman*, 1966's *The Pornographers*, 1983's *The Ballad of Narayama*). Ostensibly an investigative documentary about a salaryman who's gone missing for two years, it's a poker-faced prank that slowly grows more convoluted and bizarre until the film becomes a chronicle of its own unmaking, and an accusation directed at any notion of truth in cinema.

FROM TOP: *SHURA* (1971),
A MAN VANISHES (1967)



More traditional subjects are turned inside out in Masahiro Shinoda's *Double Suicide* (1969) and Toshio Matsumoto's *Shura* (1971). The former is drawn from a 300-year-old tragic romance written for bunraku (puppet) theater; mixing abstraction and naturalism, actors human and otherwise, it's a jewel that questions artifice itself.

In contrast to the prolific Shinoda, Matsumoto made very few features, most famously 1969's pop art-camp extravaganza *Funeral Parade of Roses*, which transplants *Oedipus Rex* to the Tokyo gay underground with cross-dressing singer-actor "Peter" as its ruthless glamazon protagonist.

Shura (a.k.a. *Demons*) is as cramped as that film is extravagant. Turning its

extreme physical and budgetary limitations into the stuff of claustrophobic nightmare à la Edgar G. Ulmer's *Detour* (1945) or Roger Corman's *Teenage Doll* (1957), it's the tale of a samurai who gives everything up for love of a geisha — you know that's a bad idea when early on she asks the question that needs no answer, "How dare you call me a vixen?" Once he realizes he's been betrayed, all hell breaks loose in bursts of over-the-top violence that might be real or imaginary, given the film's penchant for showing us successive alternate versions of the same scenes.

Arguably the series' wildest stylistic leap is Shuji Terayama's 1974 *Pastoral: Hide and Seek*, a bracing phantasmagorical chronicle of a very troubled mother-child relationship that reels from circus surrealism and mime makeup to porno sex and quiet lyricism. Perhaps its bit-terest statement comes in the form of 1971's *The Ceremony* from a pre-*In the Realm of the Senses* (1976) Nagisa Oshima. Rigorously formal in presentation (and taking place almost exclusively during public rituals), it traces the gradual soul crushing of a protagonist whose forced lifelong hewing to the model of a "pure and perfect Japanese" sacrifices any possibility of happiness. One of the ultimate "You think you hate your family?" horror films, it features multiple suicides and gruesomely joyless sexual interludes testifying to the suffocation of bourgeoisie conformity.

While its stature and role changed over time, ATG hung on through the mid 1980s, its final releases including such memorable ones as Yoshimitsu Morita's anarchic social satire *The Family Game* (1983), an international hit. **SFBG**

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MUSIC LISTINGS

Music listings are compiled by Emily Savage. Since club life is unpredictable, it's a good idea to call ahead or check the venue's website to confirm bookings and hours. Prices are listed when provided to us. Visit www.sfbg.com/venue-guide for venue information. Submit items for the listings at listings@sfbg.com. For further information on how to submit items for the listings, see Picks.

WEDNESDAY 13

ROCK/BLUES/HIP-HOP

Beak> Independent. 8pm, \$20.
Beso Negro, Howell Devine Elbo Room. 9pm, \$8.
Damir Johnny Foley's. 9pm, free.
Giggle Party, Turtle Rising, Guitar Wizards of the Future Brick and Mortar Music Hall. 9pm, free.
Hammond Organ Soul Blues Party with Big Bones Royal Cuckoo, 3202 Mission, SF; www.royal-cuckoo.com. 7:30-10:30pm, free.
Hotel Eden W Hotel, 181 Third St., SF; Facebook: Living Room Live with Hotel Eden. 5-7pm, free.
Keith Crossan Blues Showcase with Pat Wilder Biscuits and Blues. 8pm, \$15.
Jason Marion vs Michael C. Johnny Foley's Dueling Pianos. 9pm, free.
Shawn Mullins, Max Gomez Slim's. 8pm, \$22.
Ruby Suns, Painted Palms, Seatraffic Bottom of the Hill. 9pm, \$12.
Dylan Ryan/Sand Hemlock Tavern. 8:30pm, \$8.
Unknown Mortal Orchestra, Foxygen, Wampire Great American Music Hall. 8pm, \$17.

JAZZ/NEW MUSIC

Dink Dink Dink, Gaucho, Eric Garland's Jazz Session Amnesia. 7pm, free.
Terry Disley's Mini-Experience Burritt Room, 417 Stockton, SF; www.mystichotel.com. 6-9pm, free.
"Gama 2" by Pauchi Sasaki Meridian Gallery, 535 Powell, SF; www.meridiangallery.org. 7:30pm, \$8-\$10.
Panique Rite Spot. 9pm, free.
Pyramids (members of) San Francisco State University, Knuth Hall, 1600 Holloway, SF; culturalodyssey.org/winterseason. 1pm, free.
Ricardo Scales Top of the Mark, 999 California, SF; www.topofthemark.com. 6:30pm, \$5.
Craig Ventresco and Meredith Axelrod Cafe Divine, 1600 Stockton, SF; www.cafedivinesf.com. 7-9pm, free.

FOLK/WORLD/COUNTRY

Hank Araki, Kathryn Claire Plough and Stars. 9pm, free.
Timba Dance Party Bissap Baobab, 3372 19th St, SF; www.bissapbaobab.com. 10pm, \$5. Timba and salsa cubana with DJ Walt Diggz.

DANCE CLUBS

Booty Call Q-Bar, 456 Castro, SF; www.bootycal-wednesdays.com. 9pm. Juanita MORE! and Joshua J host this dance party.
Cash IV Gold Double Dutch, 3192 16th St, SF; www.thedoubledutch.com. 9pm, free.
Coo-Yah! Slate Bar, 2925 16th St, SF; www.slate-sf.com. 10pm, free. With Vinyl Ambassador, DJ Silverback, DJs Green B and Daneekah.
Hardcore Humpday Happy Hour RKRL, 52 Sixth St, SF; (415) 658-5506. 6pm, \$3.
Martini Lounge John Collins, 138 Minna, SF; www.johncolins.com. 7pm. With DJ Mark Divita.

THURSDAY 14

ROCK/BLUES/HIP-HOP.

Kris Allen, Jillette Johnson Cafe Du Nord. 8pm, \$17.
"Be Mine...Valentine's Day Massacre" Amnesia. 8pm, \$10. Shmaltz Brewing Company and Dusty Stax present Pruno Truman and the Duke of URL.
Michael C. vs Guido Johnny Foley's Dueling Pianos. 9pm, free.
Delta Rae, ZZ Ward, Martin Harley Great American Music Hall. 8pm, \$16.
Feed Me, Teeth, Mord Fustang Regency Ballroom. 9pm, \$38.
Carmen Getit and Steve Lucky Valentine's Day Serenade Royal Cuckoo, 3202 Mission, SF; www.royalcuckoo.com. 7:30-10:30pm, free.
Jason Movrich and Friends Bliss Bar, 4026 24th St, SF; www.blissbarsf.com. 8pm, free.
New Mastersounds, DJ Matt Haze Boom Boom Room. 8pm, \$15.
Red Baraat Slim's. 9pm, \$16-\$18.
Terry Savastano Johnny Foley's. 9pm, free.

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Sheiks, Parmesans, Greg Downing Thee Parkside. 9pm, \$7.
Starred, Sister Ruby Band, Carletta Sue Kay Swedish American Hall. 7:30pm, \$14.
Swedish House Mafia Bill Graham Civic Auditorium, 99 Grove, SF; www.apecconcerts.com. 7pm, \$65.

JAZZ/NEW MUSIC

Stompy Jones Top of the Mark, 999 California, SF; www.topofthemark.com. 7:30pm, \$10.
MegaFlame Big Band and Cabaret, John Brothers Piano Company Bottom of the Hill. 9pm, \$12.
Joel Robinow Rite Spot. 9pm, free.
Lavay Smith and Her Red Hot Skillet Lickers Biscuits and Blues. 8 and 10pm, \$20.

FOLK/WORLD/COUNTRY

Kentucky Twisters Atlas Cafe, 3049 20th St, SF; www.atlascafe.net. 8pm, free.
Shannon Ceili Band Plough and Stars. 9pm, free.
Twang! Honky Tonk Fiddler's Green, 1330 Columbus, SF; www.twanghonkytonk.com. 5pm. Live country music.
"Vintage Valentine Concert with Berel Alexander Ensemble" Mechanic's Institute, 57 Post, SF; www.milibrary.org. 7:30pm, \$20.
Windy Hill, Lucky Horseshoe Band, Knuckle Knockers Lucky Horseshoe, 453 Cortland, SF; (415) 282-3456. SF Bluegrass and Old-Time Festival.

DANCE CLUBS

Afrolicious Elbo Room. 9:30pm, \$5. DJs Pleasuremaker and Señor Oz spin Afrobeat, Tropicália, electro, samba, and funk.
All 80s Thursday Cat Club. 9pm, \$6 (free before 9:30pm). The best of '80s mainstream and underground.
Darling Nikki Slate Bar, 2925 16th St, SF; www.slate-sf.com. 9pm, free. Queer dance party.
DJ Antonino Bistro SF Grill, 2819 California, SF; www.bistrosfgrill.com. 6-10pm, free.
First Base Rebel, 1760 Market, SF; Facebook: Rebel. 10pm, \$3. Old school breaks, disco house, and electro breaks with DJ Loryn, Becky Knox, and guests.
Lions, Tigers, and Queers Underground SF. 10pm-2am, \$3. Indie, Electro, and House dance party with resident DJ Becky Knox and special guests.
Ritual Temple. 10pm-3am, \$5. Two rooms of dub-step, glitch, and trap music.
Tropicana Madrone Art Bar. 9pm, free. Salsa, cumbia, reggaeton, and more with DJs Don Bustamante, Apocolypto, Sr. Saen, Santero, and Mr. E.

FRIDAY 15

ROCK/BLUES/HIP-HOP

"Bardot A Go-Go's Post-Valentines Day Party" Rickshaw Stop. 9pm, \$10. With Nous Non Plus, Rue 66, DJs, and more.
Body and Soul Johnny Foley's. 9pm, free.
Dead Meadow, Stranger Family Band, Matt Tow Chapel, 777 Valencia, SF; www.thechapelsf.com. 9pm, \$15.
Dirty Dozen Brass Band, Toubab Krewe Independent. 9pm, \$22.
Feed Me, Teeth, Mord Fustang Regency Ballroom. 9pm, \$38.
Grady Champion Biscuits and Blues. 8 and 10pm, \$20.
Graveyard, Shrine Slim's. 9pm, \$19-\$20.
French Cassettes, Black Cobra Vipers, Sheepeaters Bottom of the Hill. 8:30pm, \$10.

Hammond Organ Soul Blues Party with Jules Broussard Royal Cuckoo, 3202 Mission, SF; www.royalcuckoo.com. 7:30-10:30pm, free.
Hotel Eden Cafe Royale, 800 Post, SF; www.cafero-yale-sf.com. 9pm, free.
Means Jeans, Apache, Long Knife Hemlock Tavern. 9:30pm, \$8.
Moon Trent Brainwash Cafe, 112 Folsom, SF; www.brainwash.com. 8pm, free.
New Mastersounds, DJ Matt Haze Boom Boom Room. 8pm, \$25.
Tainted Love, For the Masses Bimbo's. 9pm, \$23.
Nathan Temby, Jason Marion, Michael C. Johnny Foley's Dueling Pianos. 9pm, free.
Terror, Bane, Backtrack, Code Orange Kids Thee Parkside. 9pm, \$16.
This Charming Band, Purple Ones Cafe Du Nord. 9pm, \$12.
Tijuana No! Elbo Room. 10pm, \$16.
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Audium 1616 Bush, SF; www.audium.org. 8:30pm, \$20. Theater of sound-sculptured space.
Black Market Jazz Orchestra Top of the Mark, 999 California, SF; www.topofthemark.com. 9pm, \$10.
Painted Caves, Austin Cesear, Its Own Infinite Flower Lab, 2948 16th St, SF; (415) 864-8855. 9pm, \$6-\$10.
Pyramids (members of) Jazz Heritage Center, 1320 Fillmore, SF; culturalodyssey.org/winterseason. 8pm, free.
Lee Vilenski Rite Spot. 9pm, free.

FOLK/WORLD/COUNTRY

Earl Brothers, Creak, Juncos Plough and the

Stars. 9pm, \$10-\$15. SF Bluegrass and Old-Time Festival.
Stairwell Sisters, Cascada de Flores St. Cyprian's Episcopal Church, 2097 Turk, SF; (415) 454-5238. 9pm, \$18. SF Bluegrass and Old-Time Festival.
Queer Cumbia Bissap Baobab, 3372 19th St, SF; www.bissapbaobab.com. 8pm, \$3-\$7.
Chuchito Valedes and Eddy Navia's Pena Pachamama Band Pena Pachamama, 1630 Powell, SF; www.pachamamacenter.org. 7:30 and 9pm.

DANCE CLUBS

DJ Vadim Brick and Mortar Music Hall. 9pm, \$10.
Joe Lookout, 3600 16th St., SF; www.lookoutsf.com. 9pm. Eight rotating DJs, shirt-off drink specials.
Old School JAMZ El Rio. 9pm. Fruit Stand DJs
CONTINUES ON PAGE 28 >>

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Paris to Dakar Little Baobab, 3388 19th St, SF; (415) 643-3558. 10pm, \$5. Afro and world music with rotating DJs.
Plastik Funk Vessel, 85 Campton Place, SF; www.vesself.com. 10pm, \$20-\$30.

SATURDAY 16

ROCK/BLUES/HIP-HOP

Bay Area Heat Johnny Foley's. 9pm, free.
Blood Party, Mr. Manager Thee Parkside. 3pm, free.
Michael C., Greg Zema, Nathan Temby Johnny Foley's Dueling Pianos. 9pm, free.
Camper Van Beethoven, Black Marshmallows Rickshaw Stop. 7:30pm, \$20.

Grady Champion Biscuits and Blues. 8 and 10pm, \$20.
Dirty Dozen Brass Band Independent. 9pm, \$22.
Dollyrots, Daikon, Andalusia Rose Thee Parkside. 9pm, \$8.
eels Fillmore. 9pm, \$30.
Ian Fays, Johnny Render, Brett Shady Hemlock. 9:30pm, \$7.
Graveyard, Shrine Slim's. 9pm, \$19-\$20.
Hammond Organ Soul Blues Party Royal Cuckoo, 3202 Mission, SF; www.royalcuckoo.com. 7:30-10:30pm, free.
Mango Cherga Riptide Tavern. 9pm, free.
New Mastersounds, DJ Matt Haze Boom Boom Room. 8pm, \$25.
Tainted Love, Spinout Bimbo's. 9pm, \$23.
Tomahawk, Retox Great American Music Hall. 9pm, \$25.
Undergang, Mortuous, Scolex, Necrot Elbo Room. 5:30-8:30pm.
Warlocks, LSD and the Search for God, Cellar

Doors Brick and Mortar Music Hall. 9pm, \$6-\$10.
Wedding Present, Nightmare Air Bottom of the Hill. 9:30pm, \$17.

JAZZ/NEW MUSIC

Audium 1616 Bush, SF; www.audium.org. 8:30pm, \$20. Theater of sound-sculptured space.
Kathy Moehring with Kelly Park Trio Rhythmix Cultural Works, 2513 Blanding, SF; www.rhythmix.org. 8pm, \$25.
Pyramids (members of) Jazz Heritage Center, 1320 Fillmore, SF; culturalodyssey.org/winterseason. 8pm, free.
Wreck and Reference, Tigon, So Stressed, A White Hunter Lab, 2948 16th St, SF; (415) 864-8855. 8pm, \$5.

FOLK/WORLD/COUNTRY

Eric Bibb and Habib Koite Herbst Theatre, 401

Van Ness, SF; www.cityboxoffice.com. 8pm, \$25-\$75.
Brothers Comatose, Arann Harris and the Farm Band Chapel, 777 Valencia, SF; www.thechapelsf.com. 9m, \$15. SF Bluegrass and Old-Time Festival.
Fucking Buckaroos, Big Jugs, Supermule, Poor Man's Poison Cafe Du Nord. 8:30pm, \$15.
Savanna Blu Plough and Stars. 9pm, free.
Triple Chicken Foot, Knuckle Knockers, Jordan Ruyle Cafe Du Nord. 8pm, \$15. SF Bluesgrass and Old-Time Festival.
Chuchito Valedes and Eddy Navia's Pena Pachamama Band Pena Pachamama, 1630 Powell, SF; www.pachamamacenter.org. 7:30 and 9pm.
Craig Ventresco and Meredith Axelrod Atlas Cafe, 3049 20th St, SF; www.atlascave.net. 4-6pm, free.
Water Tower, Misisipi Mike's Southern Comforts, Fret Not St. Cyprian's Episcopal Church, 2097 Turk, SF; (415) 454-5238. 8pm, \$16. SF Bluesgrass and Old-Time Festival.

DANCE CLUBS

Bootie SF: Hubba Hubba Review DNA Lounge. 9pm, \$15.
Fringe Madrone Art Bar. 9pm, \$5. Indie music video dance party with DJ Blondie K and subOctave.
Kinky Disko Underground SF, 424 Haight; www.kinkydisko.com. 10pm, \$7. Vintage boogie.
OK Hole Amnesia. 9pm.
Paris to Dakar Little Baobab, 3388 19th St, SF; (415) 643-3558. 10pm, \$5. Afro and world music with rotating DJs.
Radio Franco Bissap, 3372 19th St, SF; (415) 826 9287. 6 pm. Rock, Chanson Francaise, Blues. Senegalese food and live music.
Saturday Night Soul Party Elbo Room. 10pm, \$5-\$10. With DJs Lucky, Paul Paul, and Phengren Oswald.
Wild Nights Kok BarSF, 1225 Folsom, SF; www.kokbarsf.com. 9pm, \$3. With DJ Frank Wild.

SUNDAY 17

ROCK/BLUES/HIP-HOP

Counter Culture John Collins, 138 Minna, SF; www.johncollins.com. 8pm, \$8.
Future Twin, Apogee Sound Club, Mulch Hemlock Tavern. 9pm, \$7.
Hammond Organ Soul Blues Party with Lavay Smith Royal Cuckoo, 3202 Mission, SF; www.royal-cuckoo.com. 7:30-10:30pm, free.
Mark Kozelek (of Sun Kil Moon, Red House Painters) Great American Music Hall. 8pm, \$25-\$30.
Nil Larger Unplugged Brick and Mortar Music Hall. 8pm, \$10-\$13.
Mouse on Mars, Kid606 Independent. 9pm, \$20.
Swedish House Mafia Bill Graham Civic Auditorium, 99 Grove, SF; www.apecconcerts.com. 7pm, \$65.
UUVVWWZ Thee Parkside. 8pm, \$8.
Wedding Present, Me of a Kind Bottom of the Hill. 9:30pm, \$17.
"Wicked Winterfest" DNA Lounge. Noon-11pm, \$15. Local bands and DJs.

WEDNESDAY 02/13
8PM • \$6 ADV & DOOR

- Judson Vereen
- Tawnee Kendall & The Hangover Brigade
- Johnny J Blair

THURSDAY 02/14
9PM • \$10 ADV & DOOR

- Fresh Juice Party
- The Hot Dark (formerly Descendants of Prospectors)
- Heather Normandale

FRIDAY 02/15
9PM • \$8 ADV & DOOR

- River Shiver
- Coed Pageant
- James The Giant
- Obstacle Course

SATURDAY 02/16
9PM • \$7 ADV & \$9 DOOR

- Alli Battaglia & The Musical Brewing Co.
- Pebble Theory
- Andi White & Six Hits Later

SUNDAY 02/17
8PM • \$8 ADV & DOOR

- The Sunset Warriors
- Random Love
- The Jaded

MONDAY 02/18
8PM • \$FREE

- Open mic with Brendan Getzell

TUESDAY 02/19
8PM • \$5 ADV & DOOR

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- Justin Farren

WEDNESDAY 02/20
8PM • \$7 ADV & DOOR

- Posole
- The Beggars Who Give
- Talk of Shamans

THURSDAY 02/21
9PM • \$10 ADV & DOOR

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- Mike Gibbons
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MONDAY FEBRUARY 18TH 9PM \$10 (INDIE)
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JAZZ/NEW MUSIC

Lawrence Beamen: From Renaissance to the Struggle of Paul Robeson Yoshi's SF. 7pm, \$20. Chiara String Quartet St. Mary's, 2325 Union, SF; www.smvsf.org. 7pm, free.

FOLK/WORLD/COUNTRY

Brazil and Beyond Bissap Baobab, 3372 19th St, SF; www.bissapbaobab.com. 6:30pm, free. Crooked Jades, Paige Anderson and the Fearless Kin Cafe Du Nord. 8:30pm, \$15. SF Bluesgrass and Old-Time Festival. Hillbilly Swing with the B Stars Amnesia. 9pm, \$7. John Sherry, Kyle Thayler Plough and Stars. 9pm, free. Snow Angel Rite Spot. 8pm, free. Triple Chicken Foot Bird and Beckett Books, 653 Chenery, SF; (415) 586-3733. 4:30pm, donation only. SF Bluegrass and Old-Time Festival.

Twang Sunday Thee Parkside. 4pm, free. With Coffin Hunters, Blue Diamond Fillups.

DANCE CLUBS

Dub Mission Elbo Room. 9pm, \$11. With MC Zulu, Kush Arora, DJ Sep. Jock Lookout, 3600 16th St, SF; www.lookoutsf.com. 3pm, \$2.

MONDAY 18

ROCK/BLUES/HIP-HOP

Buke and Gase, Aleuchatistas, Yassou Benedict Cafe Du Nord. 9pm, \$10. Mike Cooley Chapel, 777 Valencia, SF; www.thechapelsf.com. 9pm, \$20. Billy Cramer and Share the Land, Spiral Electric, Buzzmutt Elbo Room. 9pm, \$6.

JAZZ/NEW MUSIC

Robin Bacinor, Uni and her Ukelele Rite Spot. 8:30pm, free. Dan Cantrell Cafe Divine, 1600 Stockton, SF; www.cafedivinesf.com. 7-9pm, free.

DANCE CLUBS

Crazy Mondays Beauty Bar, 2299 Mission, SF; www.thebeautybar.com. 10pm, free. Hip-hop and other stuff. Death Guild DNA Lounge. 9:30pm, \$3-\$5. Gothic, industrial, and synthpop with Joe Radio, Decay, and Melting Girl. M.O.M. Madrone Art Bar. 6pm, free. DJs Timoteo Gigante, Gordo Cabeza, and Chris Phlek playing all Motown every Monday. Soul Cafe John Collins Lounge, 138 Minna, SF; www.johncollins.com. 9pm. R&B, Hip-Hop, Neosoul, reggae, dancehall, and more with DJ Jerry Ross.

Vibes'N'Stuff El Amigo Bar, 3355 Mission, SF; (415) 852-0092. 10pm, free. Conscious jazz and hip-hop with DJs Luce Lucy, Vinnie Esparza, and more.

TUESDAY 19

ROCK/BLUES/HIP-HOP

David Brogan (ALO), Garrin Benfield, Kate Gaffney, Tom Freun Brick and Mortar Music Hall. 7:30pm, free. Fox and Woman, Terrible Buttons, Split Screens Hemlock Tavern. 8:30pm, \$7. Israel Vibration, Pure Roots Independent. 9pm, \$25. Marilyn Mason, Butcher Babies Regency Ballroom. 8pm, \$49.50. Sean Smith, Wild Eyes, Twin Trilogy, Sketches of Pain Amnesia. 9:15pm, \$7. Stan Erhart Band Johnny Foley's. 9pm, free.

Unknown Relatives, Tender Few, Campbell Apartment Bottom of the Hill. 9pm, \$8.

JAZZ/NEW MUSIC

Chris Amberger and Aaron Garner Cafe Divine, 1600 Stockton, SF; www.cafedivinesf.com. 7-9pm, free. Bombshell Betty and her Burlesqueters Elbo Room. 9pm, \$10. Ralph Carney's Serious Jass Project and the Cottontails Chapel, 777 Valencia, SF; www.thechapelsf.com. 7pm, free. Terry Disley's Mini-Experience Burritt Room, 417 Stockton, SF; www.mystichotel.com. 6-9pm, free.

FOLK/WORLD/COUNTRY

Brazilian Zouk Bissap Baobab, 3372 19th St, SF; www.bissapbaobab.com. 8:30pm, \$5-\$12. Drizioletto Rite Spot. 8:30pm, free. SFBG

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3.09 AEROPLANE, FLIGHT
FACILITIES, PLASTIC PLATES
3.13 KINDNESS (DJ), JOAKIM
3.14 EMANCIPATOR
3.15 MICHAEL MAYER
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FILM LISTINGS

Film listings are edited by Cheryl Eddy. Reviewers are Kimberly Chun, Dennis Harvey, Lynn Rapoport, and Sara Maria Vizcarrondo. For rep house show-times, see Rep Clock. For complete film listings, see www.sfbg.com.

OPENING

Beautiful Creatures In the tiny South Carolina town of Gatlin, a teenage boy named Ethan Wate (Alden Ehrenreich) finds himself dreaming about a girl he's never met (Alice Englert), until she shows up at school one day with an oddly behaving tattoo on her wrist and the power to disrupt local weather patterns when she loses her temper. Thus begins Richard LaGravenese's adaptation of the first installment in Kami Garcia and Margaret Stohl's four-book YA series the *Caster Chronicles*. The girl of Ethan's dreams, Lena Duchannes, is the youngest member of a reclusive local family long suspected by the town's inhabitants of performing witchcraft and otherwise being in league with Satan. They're at least half right, though Lena and her relatives (among them Jeremy Irons, Emma Thompson, and Emmy Rossum) prefer the term *caster* to *witch*, a slur inflicted on them by mortals. As for the diabolical part, casters are, it seems, slaves to essentialism: their coming-of-age rite at age 16 entails learning whether their true nature will turn them toward the forces of darkness or light. Lena's special birthday, as it happens, is coming up, a circumstance complicating the romance that sparks between her and Ethan. Though the altitude is lower, and the sweeping pans of coniferous forests have been replaced by claustrophobic shots of swampland and live oaks draped with Spanish moss, comparisons to the *Twilight* franchise are inevitable. But while we're not unfamiliar with the arc of a human teenage protagonist who is drawn into the orbit of an alluring supernatural and finds life forever changed, *Beautiful Creatures*' young lovers are more relatable, less annoying and creepy, and smaller targets for an *SNL* spoof. (2:04) *Shattuck*. (Rapoport)

Escape from Planet Earth Kid-friendly animated tale about adventurous blue aliens, starring the voices of Brendan Fraser, Jessica Alba, and William Shatner. (1:35) *Shattuck*.

56 Up The world may be going to shit, but some things can be relied upon, like Michael Apted's beloved series that's traced the lives of 14 disparate Brits every seven years since original BBC documentary *7 Up* in 1964. More happily still, this latest installment finds nearly all the participants shuffling toward the end of middle-age in more settled and contented form than ever before. There are exceptions: Jackie is surrounded by health and financial woes; special-needs librarian Lynn has been hit hard by the economic downturn; everybody's favorite undiagnosed mental case, the formerly homeless Neil, is never going to fully comfortable in his own skin or in too close proximity to others. But for the most part, life is good. Back after 28 years is Peter, who'd quit being filmed when his anti-Thatcher comments provoked "malicious" responses, even if he's returned mostly to promote his successful folk trio the Good Intentions. Particularly admirable and evidently fulfilling is the path that's been taken by Symon, the only person of color here. Raised in government care, he and his wife have by now fostered 65 children — with near-infinite love and generosity, from all appearances. If you're new to the *Up* series, you'll be best off doing a Netflix retrospective as preparation for this chapter, starting with *28 Up*. (2:24) *California, Embarcadero, Smith Rafael*. (Harvey)

A Glimpse into the Mind of Charles Swan III Roman Coppola's comedy stars Charlie Sheen as a 1970s ladies man trying to get his life together. (1:25)

A Good Day to Die Hard Jai Courtney (TV's *Spartacus*) joins the long-running action series as the CIA agent son of Jack McClane (Bruce Willis). (1:37) *Presidio*.

Safe Haven Over a decade and a half, as one Nicholas Sparks novel after another has hit the shelves and inexorably been adapted for the big screen, we've come to expect a certain kind of end product: a romantic drama that manages, in its treacly messaging and relentless arc toward emotional resonance, to give us second thoughts about the redemptive power of love. The latest, *Safe Haven*, directed by Lasse Hallström (2011's *Salmon Fishing in the Yemen*, 1993's *What's Eating Gilbert Grape*), follows the formula fairly dutifully. Julianne Hough (2012's *Rock of Ages*) plays Katie, a Boston woman on the run from the kind of terrifying event that causes a person to dye their hair platinum blond and board a Greyhound in the middle of the night, a trauma whose details are doled out to us in a series of flashbacks. Winding up in a small coastal town in North Carolina, she meets handsome widower and father of two Alex (Josh Duhamel), who runs the local general store and takes a shine to the unfriendly new girl. Viewers of last year's Sparks adaptation *The Lucky One* will find some familiar

JULIANNE HOUGH AND JOSH DUHAMEL STAR IN *SAFE HAVEN*, OUT ON VALENTINE'S DAY. PHOTO BY JAMES BRIDGES



elements (the healing balm of a good man's love, cloying usage of the paranormal), as will viewers of 1991's *Sleeping with the Enemy*, another film that presents the fantasy of a fresh start in Smalltown, U.S.A. (1:55) *Presidio*. (Rapoport)

"Silent Winter" The San Francisco Silent Film Festival programs a day of vintage delights, including films starring Mary Pickford and Buster Keaton, with live musical accompaniment. See story at www.sfbg.com. *Castro*.

Yossi A decade after Yossi (Ohad Knoller) lost his secret lover Jagger in a night raid during their Israeli Army service, the former is no longer a strapping, macho figure but a prematurely middle-aged sad sack. He works to the point of exhaustion as a Tel Aviv cardiologist, and his home life is pathetically lonely — an attempt to step out of the closet with an internet hook-up turns out so humiliatingly that it seems he might as well shut the door on love for keeps. But forced to take a vacation, he finds some measure of hope in a chance encounter with four young soldiers who remind him of himself and still-mourned Jagger back when — except times have changed, and the gay identity he still hides even from closest colleagues doesn't phase them in the least. Eytan Fox's 2002 breakthrough *Yossi & Jagger* (originally made for Israeli TV) was sexy, then tragic, then stinging — consistently surprising and nuanced, with a memorably bitter resolution of social injustice. A sequel was theoretically a good idea, but the choices Fox has made for it (and for Yossi) are at once depressing and pat. It's one thing that our hero has turned into such a pitiable loser — these things happen, though the original edition didn't seem like he'd give up so easily — quite another that his salvation comes in an all-too-convenient, movie wish-fulfillment form. As a stand-alone, melancholic character-study drama, Fox's latest has its points. As a follow-up to what's still his best film, however, it's a bit more deflating and deflated than necessary. (1:24) *California, Embarcadero*. (Harvey)

ONGOING

Identity Thief America is made up of asshole winners and nice guy losers — or at least that's the thesis of *Identity Thief*, a comedy about a crying-clown credit card bandit (Melissa McCarthy) and the sweet sucker (Jason Bateman) she lures into her web of chaos. Bateman plays Sandy, a typical middle-class dude with a wife, two kids, and a third on the way. He's always struggling to break even and just when it seems like his ship's come in, Diana (McCarthy) jacks his identity — a crime that requires just five minutes in a dark room with Sandy's social security number. Suddenly, his good name is contaminated with

her prior arrests, drug-dealer entanglements, and mounting debt; it's like the capitalist version of VD. But as the "kind of person who has no friends," Diana is as tragic as she is comic, providing McCarthy an acting opportunity no one saw coming when she was dispensing romantic advice on *The Gilmore Girls*. Director Seth Gordon (2011's *Horrible Bosses*) treats this comedy like an action movie — as break-neck as slapstick gets — and he relies so heavily on discomfort humor that the film doesn't just prompt laughs, it pokes you in the ribs until you laugh, man, LAUGH! While *Identity Thief* has a few complex moments about how defeating "sticking it to the man" can be (mostly because only middle men get hurt), it's mostly as subtle as a pratfall and just as (un-)rewarding. (1:25) *Four Star, Marina, 1000 Van Ness, SF Center, Sundance Kabuki*. (Vizcarrondo)

Side Effects Though on the surface Channing Tatum appears to be his current muse, Steven Soderbergh seems to have gotten his smart, topical groove back, the one that spurred him to kick off his feature filmmaking career with the on-point *Sex, Lies, and Videotape* (1989) and went missing with the fun, featherweight *Ocean's* franchise. (Alas, he's been making claims that *Side Effects* will be his last feature film.) Here, trendy designer anti-depressants are the draw — mixed with the heady intoxicants of a murder mystery with a nice hard twist that would have intrigued either Hitchcock or Chabrol. As *Side Effects* opens, the waifish Emily Taylor (Rooney Mara), whose inside-trading hubby (Tatum) has just been released from prison, looks like a big-eyed little basket of nerves ready to combust — internally, it seems, when she drives her car into a wall. Therapist Jonathan Banks (Jude Law), who begins to treat her after her hospital stay, seems to care about her, but nevertheless reflexively prescribes the latest anti-anxiety med of the day, on the advice of her former doctor (Catherine Zeta-Jones). Where does his responsibility for Emily's subsequent actions begin and end? Soderbergh and his very able cast fill out the issues admirably, with the urgency that was missing from the more clinical *Contagion* (2011) and the, ahem, meaty intelligence that was lacking in all but the more ingenious strip scenes of last year's *Magic Mike*. (1:30) *Metreon, 1000 Van Ness, Presidio, Sundance Kabuki*. (Chun)

Warm Bodies A decade and a half of torrid, tormented vampire-human entanglements has left us accustomed to rooting for romances involving the undead and the still-alive. Some might argue, however, that no amount of pop-cultural prepping could be sufficient to get us behind a human-zombie

CONTINUES ON PAGE 32 >>



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FILM LISTINGS

CONT>>

love story for the ages. Is guzzling human blood really measurably less gross than making a meal of someone's brains and other body parts? Somehow, yes. Recognizing this perceptual hurdle, writer-director Jonathan Levine (2011's *50/50*, 2008's *The Wackness*) secures our sympathies at the outset of *Warm Bodies* by situating us inside the surprisingly active brain of the film's zombie protagonist. Zombies, it turns out, have internal monologues. R (Nicholas Hoult) can only remember the first letter of his former name, but as he shambles and shuffles and slumps his way through the terminals of a postapocalyptic airport overrun by his fellow corpses (as they're called by the film's human population), he fills us in as best he can on the global catastrophe that's occurred and his own ensuing existential crisis. By the time he meets not-so-cute with Julie (Teresa Palmer), a young woman whose father (John Malkovich) is commander-in-chief of the human survivors living in a walled-off city center, we've learned that he collects vinyl, that he has a zombie best friend, and that he doesn't want to be like this. We may still be flinching at the thought of his and Julie's first kiss, but we're also kind of rooting for him. The plot gaps in places, where a tenuous logic gets trampled and gives way, but Levine's script, adapted from a novel by Isaac Marion, is full of funny riffs on the zombie condition, which Hoult invests with a comic sweetness as his character staggers toward the land of the living. (1:37) *1000 Van Ness*, *SF Center*, *Sundance Kabuki*. (Rapoport)

West of Memphis At this point, it's hard to imagine a present-day murder trial more painstakingly documented than that of the so-called West Memphis Three. *West of Memphis* can be considered a crash course for those who somehow missed the Bruce Sinofsky and Joe Berlinger-directed *Paradise Lost* trilogy; it's an evenly-paced montage of talking heads, archival trial footage, and interviews with investigators and legal experts, with additional focus on the relationship between former death row inmate Damien Echols and his wife Lorri Davis. (The other two accused men do appear in the film, but Echols is the focal point.) The doc traces the entire case, from the initial news reports of the disappearance of eight-year-olds Christopher Byers, Michael Moore, and Steve Branch, to the supporter-funded, post-conviction investigation and appeals process still unfolding today. Over the years, Echols' defense team had gradually amassed testimony from a slew of high-powered experts, which not only pointed away from the West Memphis Three, but also suggested new suspects. Despite this seemingly compelling material, Echols' appeal hit a wall in 2008, when then-Circuit Court judge David Burnett, who had presided over the original trials, denied a new hearing, citing "inconclusive" evidence. At that point, Peter Jackson and Fran Walsh, who had privately bankrolled much of the investigation leading to the DNA appeal, decided produce a doc; Amy Berg (2006's *Deliver Us from Evil*) was tapped to direct. Whether or not this film advances the legal process any further remains to be seen, but it does offer a telling portrait of a deeply-flawed criminal justice system at work. (2:26) *Shattuck*. (Nicole Gluckstern) **SFBG**

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Schedules are for Wed/13-Tue/19 except where noted. Director and year are given when available. Double features marked with a •. All times pm unless otherwise specified.

ARTISTS' TELEVISION ACCESS 992 Valencia, SF; www.atasite.org. \$6. "Periwinkle Cinema: recLA-mation with live narration by Hilary Goldberg," Wed, 8. "Dirty Looks NYC Presents:" "Pickle Surprise! The Eyes of Tom Rubnitz," Fri, 8. "Short Films About Sexuality: Fourplay," Sat, 8:30. **CASTRO** 429 Castro, SF; (415) 621-6120, www.castrotheatre.com. \$8.50-11. •**Random Harvest** (LeRoy, 1942), Wed, 2:20, 7, and **Revanche** (Spielmann, 2008), Wed, 4:40, 9:20. "Marc Huestis presents in association with Earl Dax:" "Joey Arias: Love Swings!", "Valentine's Day concert with guests Veronica Klaus and Connie Champagne, Thu, 8. Advance tickets (\$28-75) at www.ticketfly.com. **Cloud Atlas** (Wachowski, Wachowski, and Tykwer, 2012), Fri, 1, 4:30, 8. "San Francisco Silent Film Festival presents Silent Winter:" **Snow White** (Dawley, 1916), Sat, 10am; "Think Slow, Act Fast: Buster Keaton Shorts" (1920-21), Sat, noon; **The Thief of Bagdad** (Walsh, 1924), Sat, 2:30; **My Best Girl** (Taylor, 1927), Sat, 7; **Faust** (Murnau, 1926), Sat, 9. All films with live musical accompaniment; advance tickets (\$5-15) at www.silentfilm.org. •**The Lord of the Rings: Fellowship of the Ring** (Jackson, 2001), Sun, 1; **The Two Towers** (Jackson, 2002), Sun, 4:15; **The Return of the King** (2003), Sun, 7:30. Special admission, \$10-13. **The Hobbit: An Unexpected Journey** (Jackson, 2012), Mon, 1, 4:30, 8. **CHRISTOPHER B. SMITH RAFAEL FILM CENTER** 1118 Fourth St, San Rafael; (415) 454-1222, www.cafilm.org. \$6.75-\$10.25. **Amour** (Haneke, 2012), call for dates and times. **Quartet** (Hoffman, 2012), call for dates and times. "Oscar Nominated Shorts:

Animation, Documentary, and Live Action," call for dates and times. "World Ballet on the Big Screen:" **La Bayadère, from the Bolshoi Ballet, Moscow**, Sun, 1; Tue, 6:30. This event, \$12-15. **56 Up** (Apted, 2012), Feb 15-21, call for times.

CLAY 2261 Fillmore, SF; www.landmarktheatres.com. \$9-10. "Midnight Movies:" **Harold and Maude** (Ashby, 1971), Thu-Sat, midnight.

NEW PARKWAY 474 24th St, Oakl; www.thenewparkway.com. \$6-10. "Parkway Classics:" **Harold and Maude** (Ashby, 1971), Thu, 9pm. Oakland International Black LGBT Film Festival: **Stud Life** (Ex, 2012), Fri, 7; "Just Shorts," Sat, 2; **Taboo Yardies** (Blake, 2011), Sun, 2:30; **You Are Not Alone** (Clay, 2012), Sun, 4:30. Visit www.blackgbtfilmfest.com for more info. "Thrillville:" **The Vampire Lovers** (Baker, 1970), Sun, 6. "Documentary Film Series:" **The Central Park Five** (Burns, Burns, and McMahon, 2012), Tue, 7.

PACIFIC FILM ARCHIVE 2575 Bancroft, Berk; (510) 642-5249, bampfa.berkeley.edu. \$5.50-9.50. "Werner Schroeter: Magnificent Obsessions:" **The Smiling Star** (1983), Wed, 7; **Eika Katappa** (1969), Sun, 5:30. "Chronicles of Inferno: Japan's Art Theater Guild:" **Pastoral: Hide and Seek** (Terayama, 1974), Thu, 7; **Double Suicide** (Shinoda, 1969), Fri, 7; **The Ceremony** (Oshima, 1971), Sat, 6. "The Sounds of Silence:" **The Silence** (Bergman, 1963), Fri, 9; **Into Great Silence** (Gröning, 2005), Sun, 2. "Alfred Hitchcock: The Shape of Suspense:" **Strangers on a Train** (1951), Sat, 8:30. "Documentary Voices/On Location in Silent Cinema:" **Chang** (Cooper and Schoedsack, 1927) with "Land Without Bread" (Buñuel, 1933), Tue, 7.

ROXIE 3117 and 3125 16th St, SF; (415) 863-1087, www.roxie.com. \$6.50-11. SF IndieFest, through Feb 8-21. For advance tickets (most shows \$12) and full schedule, visit www.sfindie.com.

VORTEX ROOM 1082 Howard, SF; Facebook: The Vortex Room. \$10. "For Your Vortex Only:" •**Mad Love** (Freund, 1935), Thu, 9, and **Crazy Love** (Deruddere, 1987), Thu, 11.

YERBA BUENA CENTER FOR THE ARTS 701 Mission, SF; www.ybca.org. \$8-10. "Fragments of Japanese Underground Cinema 1960-1974:" "Gewaltopia: Motoharu Jonouchi's Radical Visions (1960-1974)," Thu, 7:30; "Films By the Group of Three: limura, Obayashi, Takabayashi," Sat, 7:30. "The Wooster Group On Screen:" **To You, The Birdie!** (2002), Sun, 2. **SFBG**

FIRST RUN VENUES

The following is contact information for Bay Area first-run theaters.

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Marina 2149 Chestnut. www.Intsf.com/marina_theatre

Metreon Fourth St/Mission. 1-800-FANDANGO.

New People Cinema 1746 Post. www.newpeopleworld.com.

1000 Van Ness 1000 Van Ness. 1-800-231-3307.

Opera Plaza Van Ness/Golden Gate. 267-4893.

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SF Center Mission between Fourth and Fifth Sts. 538-8422.

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Sundance Kabuki Cinema Post/Fillmore. 929-4650.

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JOHN MCCLANE (BRUCE WILLIS) RETURNS TO CRACK WISE AND SAVE LIVES WITH SON JACK (JAI COURTNEY) IN *A GOOD DAY TO DIE HARD*, OUT THU/14. PHOTO BY FRANK MASI

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LEGAL NOTICES

FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A0348473-00. The following is doing business as Charter Risk Management and Insurance Agency, 2308 Clement Street, San Francisco, CA 94121. The business is conducted by a corporation.

Registrant commenced business under the above-listed fictitious business name on: Jan. 8, 2013. This statement was signed by Benjamin Lau in CA. This statement was filed by Susanna Chin, Deputy County Clerk, on Jan 23, 2013. L#00022; Publication: SF Bay Guardian, Dates: Feb 6, 13, 20, 27, 2013.

FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-0348546-00. The following is doing business as CoCo's, 380 Bush Street, San Francisco, CA 94104. The business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on: N/A. This statement was signed by Zhiling Xin in CA. This statement was filed by Elsa Campos, Deputy County Clerk, on Jan 25, 2013. L#00018; Publication: SF Bay Guardian, Dates: Jan. 30, 2013 and Feb 6, 13, 20, 2013.

FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-0348632-00. The following is doing business as Sparrow Bar and Kitchen, 1640 Haight Street, San Francisco, CA 94117. The business is conducted by a corporation. Registrant commenced business under the above-listed fictitious business name on: N/A. This statement was signed by Veronica Lopez in CA. This statement was filed by Alan Wong, Deputy County Clerk, on Jan 29, 2013. L#00023; Publication: SF Bay Guardian. Dates: Feb 6, 13, 20, 27, 2013.

FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-0348818-00. The following is doing business as Grand Design, 1407 Golden Gate Ave., San Francisco, CA 94115. The business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on: N/A. This statement was signed by Michael S. Sossi in CA. This statement was filed by Susanna Chin, Deputy County Clerk, on Feb 6, 2013. L#00026; Publication: SF Bay Guardian. Dates: Feb 6, 13, 20, 27, 2013.

FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-0348293-00. The following is doing business as Bikehides, 840 Geary Street, San Francisco, CA 94109. The business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on: Jan. 15, 2013. This statement was signed by Stephen Moran in CA. This statement was filed by Elsa Campos, Deputy County Clerk, on Jan 15, 2013. L#00026; Publication: SF Bay Guardian, Dates: Feb 6, 13, 20, 27, 2013.

FICTITIOUS BUSINESS NAME STATEMENT FILED NO. 473643. The following is doing business as Real Property Management Elite Group, 4182 Albrae Street, Room 203, Fremont, CA 94358. The business is conducted by a corporation. Registrant commenced business under the above-listed fictitious business name on: N/A. This statement was signed by Marvin Shiue in CA. This statement was filed by Patrick O'Connell, Deputy County Clerk, on Jan 11, 2013. L#00015; Publication: SF Bay Guardian. Dates: Jan. 23, 30, 2012 and Feb 6, 13, 2013.

FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-0348343-00. The following is doing business as ZigAir LLC (DE), 601 California Street, suite 1710, San Francisco, CA. The business is conducted by a limited liability company. Registrant commenced business under the above-listed fictitious business name on: Jan. 1, 2013. This statement was signed by Sascha Mornell in CA. This statement was filed by Michael Jaldon, Deputy County Clerk, on Jan 17, 2013. L#00013. Publication: SF Bay Guardian. Dates: Jan. 23, 30, 2012 and Feb 6, 13, 2013.

FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-0348344-00. The following is doing business as GetMYBoat LLC, 601 California Street Suite 1710, San Francisco, CA 94108. The business is conducted by a limited liability company. Registrant commenced business under the above-listed fictitious business name on: Jan. 1, 2013. This statement was signed by Sascha Mornell in CA. This statement was filed by Maribel Jaldon, Deputy County Clerk, on Jan 17, 2013. L#00012; Publication: SF Bay Guardian. Dates: Jan. 23, 30, 2012 and Feb 6, 13, 2013.

FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-348111-00. The following is doing business as Bicycleette, 1661 Tennessee St., Suite 3B, San Francisco, CA 94107. The business is conducted by a general partnership. Registrant commenced business under the above-listed fictitious business name on: not applicable. This statement was signed by Christina Aguiar. This statement was filed by Elsa Campos, Deputy County Clerk, on Jan. 9, 2013. L#: 00006. Publication Dates: Jan. 23, 30, 2012 and Feb. 6, 13, 2013.

FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-0348306-00. The following is doing business as Iaconi Construction, 825 Kansas Street, San Francisco, CA, 94107. The business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on: Jan. 15, 2013. This statement was signed by Mauro Iaconi in CA. This statement was filed by Elsa Campos, Deputy County Clerk, on Jan 16, 2013. L#00014; Publication: SF Bay Guardian. Dates: Jan. 23, 30, 2012 and Feb 6, 13, 2013.

NOTICE OF APPLICATION TO SELL ALCOHOLIC BEVERAGES. Date of Filing Application: Dec. 20, 2012. To Whom It May Concern: The name of the applicant is: Mateveza LLC. The applicant listed above is applying to The Department of Alcoholic Beverage Control to sell alcoholic beverages at: 3801 18th St., San Francisco, CA 94114-2615. Type of Licenses Applied for: 21 - OFF-SALE BEER AND WINE. L#2104; Publication Date: Jan. 30, 2012 and Feb 6, 13, 2013.

NOTICE OF APPLICATION TO SELL ALCOHOLIC BEVERAGES. Date of Filing Application: Oct. 11, 2012. To Whom It May Concern: The name of the applicant is: Fish Six Restaurant Corp. The applicant listed above is applying to The Department of Alcoholic Beverage Control to sell alcoholic beverages at: 710 Third St., San Francisco, CA 94107-1994. Type of Licenses Applied for: 41 - ON-SALE BEER AND WINE - EATING PLACE. L#00024; Publication Dates: Feb. 6, 13, 20, 2013.

NOTICE OF APPLICATION TO SELL ALCOHOLIC BEVERAGES. Date of Filing Application: Feb. 1, 2013. To Whom It May Concern: The name of the applicant is: Fish Six Restaurant Corp. The applicant listed above is applying to The Department of Alcoholic Beverage Control to sell alcoholic beverages at: 557 Howard Street, San Francisco, CA 94105-3010. Type of Licenses Applied for: 41 - ON-SALE BEER AND WINE - EATING PLACE, L#00027; Publication Dates: Feb. 13, 20, 2013.

NOTICE OF APPLICATION TO SELL ALCOHOLIC BEVERAGES. Date of Filing Application: Jan. 16, 2013. To Whom It May Concern: The name of the applicant is: Jaat, Inc. The applicant listed above is applying to The Department of Alcoholic Beverage Control to sell alcoholic beverages at: 2200 Bryant Street, San Francisco, CA 94110. Type of Licenses Applied for: 41 - ON-SALE BEER AND WINE - EATING PLACE, L#00021; Publication Dates: Feb. 6, 13, 20, 2013.

ORDER TO SHOW CAUSE FOR CHANGE OF NAME. CASE NUMBER: CNC-13-549222. SUPERIOR COURT, 400 McAllister St. San Francisco, CA 94102. PETITION OF Anne N. Nguyen for change of name. TO ALL INTERESTED PERSONS: Petitioner Ann N. Nguyen filed a petition with this court for a decree changing names as follows: Present Name: Ann Nhieu Thi Nguyen. Proposed Name: Ann Nhieu Thi Nguyen Staggs. THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING Date: 3/26/2013. Time: 9:00 AM, Dept 514. Signed by Donald Sullivan, Presiding Judge of Superior Court on Jan. 17, 2013. L#00017, Publication dates: Jan. 30, 2012 and Feb 6, 13, 20 2013.

ORDER TO SHOW CAUSE FOR CHANGE OF NAME CASE NUMBER: CNC-13-549243. SUPERIOR COURT, 400 McAllister St. San Francisco, CA 94102. PETITION OF Tina Nguyen-Shia for change of name. TO ALL INTERESTED PERSONS: Petitioner Tina Nguyen-Shia filed a petition with this court for a decree changing names as follows: Present Name: Tina Nguyen-Shia. Proposed Name: Tina Nguyen Shia. THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING Date: 04/02/2013. Time: 9:00 AM, Room 514. Signed by Donald Sullivan, Presiding Judge of Superior Court on Jan 25, 2013. L#00020, Publication dates: Feb 6, 13, 20, 27, 2013.

ORDER TO SHOW CAUSE FOR CHANGE OF NAME CASE NUMBER: CNC-13-549201 PETITION OF: Nancy I Frank FOR CHANGE OF NAME TO ALL INTERESTED PERSONS: 1. Petitioner: Nancy I Frank filed a petition with this court for a decree changing names as follows: Present name: a. Nancy I Frank to Proposed name: Nancy L Ippolito 2. THE COURT ORDERS that all persons interested in this matter appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. Any person objecting to the name changes described above must file a written objection that includes the reasons for the objection at least two court days before the matter is scheduled to be heard and must appear at the hearing to show cause why the petition should not be granted. If no written objection is timely filed, the court may grant the petition without a hearing. NOTICE OF HEARING a. Date: March 7, 2013; Time: 9:00 am; Dept.: 514. The address of the court is Superior Court of California, County of San Francisco, 400 McAllister Street, San Francisco, CA 94102 3. a. A copy of this Order to Show Cause shall be published at least once each week for four successive weeks prior to the date set for hearing on the petition in the following newspaper of general circulation, printed in this County: San Francisco Bay Guardian Date: Jan 23,30, 2012 and Feb 6, 13, 2013.

SUMMONS BY PUBLICATION AND NOTICE OF PETITION FOR STEP PARENT ADOPTION, AND FOR TERMINATION OF PARENT/CHILD RELATIONSHIP. SUPERIOR COURT OF WASHINGTON, COUNTY OF CLARK; In the Adoption of: MIKYAS YOHANNES MILLION, DOB 4/12/2004, A Minor child. CASE#: 13 5 00044 4 To: TEWODROS MILLION, Alleged Father. You have been named as the alleged father of the above-named child.A Petition for Step Parent Adoption, and For Termination of Parent/Child Relationship has been filed in the above-entitled court. The Petitioner, MILLION FIKRU is asking the court for an order permanently terminating the parent-child relationship between yourself and the child, permanently terminating all of your rights to the child, and for a Decree of Adoption declaring the prospective adoptive step parent to be the legal father of the child. In order to defend against the petition, you must respond to the petition by stating your defense in writing and by serving a copy upon the attorney for the Petitioner, Thomas J. Foley, at the address below within sixty (60) days after the date this summons was first served on you by publication or an order permanently terminating your parent-child relationship with the child by default will be entered. A default order is one where the Petitioner is entitled to what he asks for because you have not responded. If you serve a notice of appearance on the attorney of record at the address below, you are entitled to notice before a default order may be entered. One method of filing your response and serving a copy on the Petitioner is to send it by certified mail with return receipt requested. If service is made by mail, the service shall be deemed complete upon the third day following the day upon which the response is placed in the mail, unless the third day falls on a Saturday, Sunday or legal holiday in which event service shall be deemed complete on the first day other than a Saturday, Sunday or legal holiday following the third day.You have the right to be represented by an attorney. If you are indigent and request an attorney, an attorney will be appointed for you. The court hearing on the Petition for Step Parent Adoption and Termination of

Parent-Child Relationship shall be on April 26, 2013 at 2:00 p.m., in the Clark County Superior Court, Adoption Department: address: 1200 Franklin, Vancouver, Washington 98660. YOUR FAILURE TO APPEAR AT THE HEARING MAY RESULT IN A DEFAULT ORDER PERMANENTLY TERMINATING ALL OF YOUR RIGHTS TO THE ABOVE-NAMED CHILD. DATED this 30th day of January, 2013. THOMAS J. FOLEY, WSBA #17054, Attorney for the Petitioner: MILLION FIKRU. FILE RESPONSE WITH: Clerk of the Court, Clark County Court house, 1200 Franklin Street, Vancouver, WA 98660, (360) 397-2000 (telephone). SERVE COPY OF RESPONSE ON: Thomas J. Foley, PC, Attorney for Petitioner, 1419 Broadway Street, Vancouver, WA 98663, (360) 696-8990 (telephone), (360) 696-0185 (fax), thomasfoleypc@hotmail.com. Publication dates: February 6, 13, 20, 27, 2013.

SUMMONS CASE NUMBER: RG11597145, NOTICE TO DEFENDANT: JOSEPH CERVETTO; YOU ARE BEING SUED BY PLAINTIFF: ANNETTE LIANG. You have 30 CALENDAR DAYS after this summons and legal papers are served on you to file a written response at this court and have a copy served on the Plaintiff. A letter or phone call will not protect you. Your written response must be in proper legal form if you want the court to hear your case. There may be a court form that you can use for your response. You can find these court forms and more information at the California Courts Online Self-Help Center (www.courtinfo.ca.gov/self-help), your county law library, or the courthouse nearest you. If you cannot pay the filing fee, ask the court clerk for a fee waiver form. If you do not file your response on time, you may lose the case by default, and your wages, money and property may be taken without further warning from the court. There are other legal requirements. You may want to call an attorney right away. If you do not know an attorney, you may want to call an attorney referral service. If you cannot afford an attorney, you may be eligible for free legal services from a nonprofit legal services program. You can locate these nonprofit groups at the California Legal Services Web site (www.lahelpcalifornia.org). The California Courts Online Self-Help Center (www.courtinfo.ca.gov/selfhelp), or by contacting your local court or county bar association. The name and address of this court is: Superior Court of California, Alameda County, 1225 Fallon St. Oakland, CA 94612. The name, address, and telephone number of plaintiff's attorney, or plaintiff without an attorney, is: David J. Tubman, Jr., 300 Frank Ogawa Plaza, Suite 160, Oakland CA 94612, (510) 379-8839. Date: June 8, 2012 by Pat S. Sweeten, Deputy Clerk. L#100016, Publication Dates: Jan 23, 30, 2012 and Feb 6, 13 2013.

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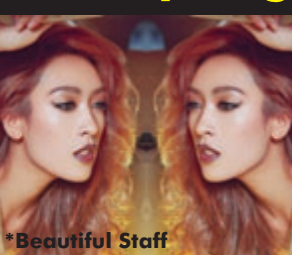
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